

PRACTICAL LINKAGES BETWEEN CULTURAL POLICY AND EDUCATION  
POLICY IN PROMOTING A CREATIVE WORKFORCE FOR YOUTH IN TANZANIA

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## **KEYWORDS**

Creative industries, creative economy, knowledge based society, creative trident, creative workforce, youth/young people.

## ABSTRACT

This study investigates the relationships between culture, employment and education to devise practical approaches that help Tanzania's young people secure jobs, and survive in the creative workforce for the betterment of their future. A subsidiary question is how cultural policy can be best implemented while education policy is administered by a different ministry and does not develop necessary knowledge and skills in students. Young people in Tanzania have limited opportunity to exploit the richness of their cultural expressions and translate the knowledge and skills embedded into this for the betterment of their lives. Therefore the thesis particularly considers how to integrate Traditional Cultural Expressions (TCEs) in the 'learning profile'<sup>1</sup> of students (Tomlinson 2009, 28-34), and employ arts education (education in art or education through art) (Bamford et al. 2009, 21), as a tool for nurturing young people's creative talents for their future sustainable employment. The overarching aim of the study is to provide a systematic, theoretically informed, and empirically rich knowledge of the integration of TCEs in arts education as a means of nurturing creativity and innovation and promoting a creative workforce for young people in Tanzania.

An important intellectual backdrop for the study is provided by the contemporary concepts of creative industries and creative workforce (e.g. Cunningham 2002 and 2011). The study uses the notion suggested by the United Nations (2008) that the creative economy is multidisciplinary in nature; therefore, policies that cut across disciplines require inter-ministerial actions and institutional mechanisms to assist (United Nations 2008, 33-35). Similarly Hearn and Rooney (2008, 2) suggest, 'fresh policy thinking is needed not only in the obvious knowledge ... but all portfolios'. The study also draws on the late first President of Tanzania Mwalimu Nyerere's (1985) philosophical inspiration of social change to re-consider cultural heritage and invest in learning and performance, which are both important parts of life. Hence, they have to flow from the date of birth until death (Nyerere 1985, 45-52) for individuals' quality of life and the country's economic development.

The study uses *mixed methods* to explore the phenomenon and raises questions around building better connections between broader creative industries policy and practice, and education and training policy, respectively. Employing mixed methods (triangulation) helped in capturing

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<sup>1</sup> Tomlinson (2009) uses the term learning profile to summarise a range of factors (e.g. intelligence, gender and culture) to be considered in designing learning experiences, and argues for differentiated learning approaches.

(the overlap) interrelatedness between the key research domains of *culture, education and employment* and ‘the reality’ of practices (Gray 2004, 16; Grobelnik and Mladenec 2006, 9-10). As well, the researcher being an insider observer has offered an advantage in terms of accessing and deeper understanding of the relations and respondents’ views of their social and real world (Kanuha 2000, 439-442; Labaree 2002, 97; Malinowski 1922, 290).

The findings of the thesis suggest there is a need for promoting a creative workforce in the broader creative industries sectors incorporating *creative trident methodology* to offer new creative employment opportunities (Cunningham and Higgs 2009, 192) for young people. Key findings and observations from the current study indicate that the integration of culture, education and employment in the light of promoting a creative workforce is a promising strategy for improving young people’s prospects in Tanzania. Furthermore, the thesis argues TCEs are part and parcel of culture, people’s wealth and capital. TCEs are a tool for nurturing young people’s creativity and innovation ability, and for their successful participation in open-ended careers as their future and sustainable employment and community development.

There is a growing recognition and valuing of culture for job creation and sustainable community economic development from various international organisations and institutions. The current study adds a social change perspective incorporating: (1) a rare Tanzanian empirical study, which links young people’s education and careers with the contemporary concept of the creative industries; (2) the related analysis of the impact of broader cultural policy; and (3) an amendment of education and training policy including recommendations for its implementation.

## LIST OF RELEVANT PUBLICATIONS

Ruyembe, C.E.M. (2014). 'Sustainable creative career development pathways for young people in Tanzania: A case study'. *International Journal of Social Sciences and Entrepreneurship*, 1 (9), 366-377.

Ruyembe, C.E.M. (2014). 'Restructuring arts and cultural funding in Tanzania: Expectations and impasses'. *International Journal of Social Sciences and Entrepreneurship*, 1 (11), 672-688.

Ruyembe, C.E.M. (2013). 'Integrating intangible cultural heritage elements and learning strategy: A case study'. In Lira, Sergio, Amoeda, Rogerio, & Pinheiro, Cristina (Eds.) *Sharing Cultures 2013: Proceedings of the 3rd International Conference on Intangible Heritage*, Green Lines Institute for Sustainable Development, Aveiro, Portugal, pp. 107-116.

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## **LIST OF ABBREVIATIONS, SYMBOLS AND ACRONYMS**

AIDS	Acquired Immune Deficiency Syndrome
a.k.a.	Also known as
AMA	Art Moves Africa
BEST	Basic Education Statistics in Tanzania
BEST-AC	the Business Environment Strengthening in Tanzania-Advocacy Component
BRELA	Business Registration and Licensing Agency
BRN	Big Results Now
COSOTA	Copyright Society of Tanzania
DCMS	Department of Culture, Media and Sports UK
EFA	Education for All
FDCs	Folk Development Colleges
FPA	Fine and Performing Arts
GACD	Global Alliance for Cultural Diversity
GDP	Gross Domestic Product
GETY	Global Employment Trends for Youth
GEW	Global Entrepreneurship Week
GR	Genetic Resources
HIV	Human Immunodeficiency Virus
IAE	Institutes of Adult Education
ICGLS	International Conference on the Great Lakes Summit
ICH	Intangible Cultural Heritage
IDEA	International Drama/Theatre and Education Association
IFACCA	International Federation of Arts Councils and Culture Agencies
IFCCD	International Federation of Coalitions for Cultural Diversity

IFM	Institute of Finance Management
ILFS	Integrated Labour Force Survey
ILO	International Labour organization
InSEA	International Society for Education through Art
IPRs	Intellectual Property Rights
ISCED	International Standard Clarification of Education
MANTEP	Management and Training of Education Personnel (Institute)
MDGs	Millennium Development Goals
MENA	Middle East and North Africa
MIYCS	Ministry of Information, Youth, Culture and Sports
MOEVT	Ministry of Education and Vocational Training
NBS	National Bureau of Statistics
NEEC	National Economic Empowerment Council
NECTA	National Examinations Council
NESTA	National Endowment for Science, Technology and the Arts
NIT	National Institute of Transport
NSGRP	National Strategy for Growth and Reduction of Poverty
OCGS	Office of Chief Government Statistician
OECD	Organization for Economic Co-operation and Development
OCPA	Observatory of Cultural Policies in Africa
PQS	Paper Qualification Syndrome
RAP	Rulu Arts Promoters
SAP	Structural Adjustment program
TADREG	Tanzania Development Research Group
TBL	Tanzania Breweries Limited
TCEs	Traditional Cultural Expressions

TCRA	Tanzania Communication Regulatory Authority
TCTF	Tanzania Culture Trust Fund
TIE	Tanzania Institute of Education
TK	Traditional Knowledge
TMA	Tanzania Music Awards
TRA	Tanzania Revenue Authority
TRCs	Teachers Resource Centres
TRIPS	Trade-Related Intellectual Property Rights
UCLG	United Cities and Local Governments
UN	United Nations
UNICEF	United Nations Children's Fund
UNCTAD	United Nations Conference on Trade and Development
UNDAP	United Nations Development Assistance Plan
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
VC4Africa	Venture Capital for Africa
VETA	Vocational Education and Training Authority
WPAY	World Program of Action for Youth
WHO	World Health Organisation
WIPO	World Intellectual Property Organisation
WPAY	World Program of Action for Youth
WSC	Workforce Strategy Centre
WTO	World Trade Organisation



### **STATEMENT OF ORIGINAL AUTHORSHIP**

The work contained in this thesis has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

QUT Verified Signature

Signature:

Date: 6<sup>th</sup> February, 2015

## **DEDICATION**

This study is dedicated to my dear mother, the late Anastazia Chausiku Wang'uba Mutani, I feel thankful for the skills she taught me, her love, and wishes for my success which have inspired me in my endeavour.

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and cultural sector, curriculum developers, educators and teachers in various educational and cultural institutions.

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## CHAPTER 1: INTRODUCTION

### 1.1 Background of the study

The broad aim of this thesis is to contribute to understanding how the relationships between culture, employment and education can help Tanzania's young people secure jobs, and survive in the creative workforce so as to better their future. The study considers how to integrate cultural expressions into arts education (education in art and education through art) (Bamford et al. 2009, 21) as a tool for nurturing young people's creative talents for their future sustainable employment. Through an exploration of the experiences of Tanzanian youth, the study argues that there is no practical utilisation of traditional knowledge and skills in 'putting education to work' (UNESCO 2012, 170) for the better prospects of young people in Tanzania.

Youth constitute more than 50 per cent of the total of 44.9 million Tanzanians (NBS and OCGS 2013, 1). Hence, most of the young people who live in rural areas drift to urban areas in search of jobs after their primary and secondary school education. However, once these young people are there, many become hawkers (vendors called 'Machinga'), and many are sexually abused and become infected with HIV/AIDS. While cultural policy advocates that education and training are used as a vehicle towards work that involves individual creativity, skill and ability (Ministry of Education and Culture 1997, 16-20), a significant challenge remains: How can this cultural policy be best implemented while the education policy is administered by a different Ministry and does not develop the necessary skills in students?

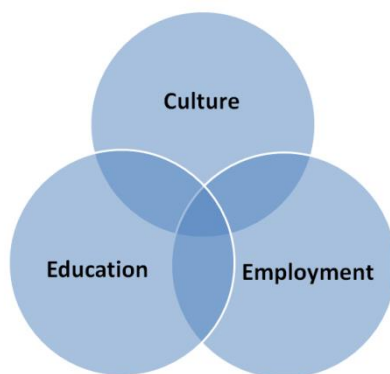


Figure 1.1 Domains of attraction of this PhD research

Figure 1.1 provides an overview of the research topic domains. It also describes the core issues this PhD research addresses from the standpoint of identifying strategies for youth employment in Tanzania using a creative industries approach. Engaging the three domains of culture, education and employment, this research addresses the gaps that exist and explores how the untapped richness of Tanzania's cultural and creative industries must be updated, in order to cope with the 'far-reaching cultural, economic, social and technological shifts that are rapidly changing the world' (United Nations 2008, 35). The key point is that of influencing young people's attitudes, and thus bringing changes in their entire lifestyles through creative jobs.

My argument is that most young people lack the relevant knowledge and skills to exploit traditional expressions to engage in creative future careers. The core problem in Tanzania lies with the existing disconnection between the education system and cultural sector. Furthermore, this study argues that both education and culture must attempt to rescue the future of the young people, and expose them to and give them the basic cultural resources that illuminate their cultural lives. This is a way of integrating culture and learning strategies, and thus, a means to check that the local community are hearing their own voice (Barrowclough and Kozul-wright 2008, 1-6; Ministry of National Culture and Youth 1962, 9). This thesis also argues that at present, young people have limited opportunities to exploit the richness of the creative expressions and expertise based within the 126 significant ethnic communities found in Tanzania. In fact, it will be argued that traditional expression could enable them to 'create their own artistic language and contribute to their global development – emotional and cognitive' (Bamford et al. 2009, 21). The cultural assets referred to above include design and craft, traditional music or folk songs, traditional dance, basketry, weaving, fashion, entertainment, musical instruments, architectural forms, artistic skills, folktales, folk poetry, riddles, screen and television products and performing arts.

Why advocate the integration of Traditional Cultural Expressions (TCEs) in the 'learning profile' (Tomlinson 2009, 28-34) of arts education in Tanzania? In the new global economy, arts education as part and parcel of culture has become a central issue not only for passing on cultural heritage to young people, but also in enabling them, through their creativity and innovation, to contribute to their development socially and economically (Bamford et al. 2009, 21). Culture as people's way of life (O'Regan 2001b) is the 'essence and spirit of any

nation' (Nyerere 1962, 3), and cultural diversity comprises 'the ways of life of all the different groups in society' (Bennett 2001, 17). Tanzania is no exception.

In Tanzania, traditional education was built on people's way of life, and therefore, priority was on 'principles of good citizenship, acquisition of life skills and perpetuation of valued customs and traditions' (Ministry of Education and Culture 1995, i). Hence, both traditional culture and contemporary culture have their background. This study is aware of questions that have been raised about the clash of ideas between traditional cultures and modern popular forms of culture. The current study argues that contemporary culture cannot erupt into a vacuum but rather comes out of its roots or foundation, and that it is a source of pride and identity.

In Tanzania, like in many African countries, modern popular forms of culture are used in the entertainment industry. This includes hip-hop music (known as Bongo Flewa in Tanzania (Omari 2009, 1)), the African film industry (Bongo movies in Tanzania; Nollywood in Nigeria) and other popular theatre forms such as dances, songs, poetry, painting and sculptures. However, all these forms often employ traditional artistic elements, and these have become a source of inspiration to many creative artists' work (Njewel 2007, 1-5). In recent years, most local artists have been 'enhancing and developing the cultural aspects of tourism through festivals, exhibitions, theatrical and dance performances' (Ministry of Natural Resources and Tourism 1999, 11). In fact, this has provided an opportunity for both local artists to showcase their culture, and for tourists to see and appreciate other cultures, and tourism has thus emerged as a great promoter of creative jobs for young people. The demand from tourists for 'new and innovative products ... well designed and marketed combinations of contemporary and traditional culture' (Richards 2002, 1-12), suggests that a notable development is taking place in the cultural aspects of tourism in Tanzania and Africa.

Most cultural groups' performances held in Tanzania and African countries highly value their culture and attempt to adopt traditional artistic canons of their traditional cultural expressions in content and form to cater to modern popular forms of cultural needs (Mloma 1985, 9-19). Examples of such groups in Tanzania include: Tanzania House of Talent (THT), Parapanda Theatre Lab, Pambazuka Group, and the Bagamoyo Theatre College Group. Likewise, music groups include Tatunane, Chezimba Band, InAfrika Band, Shadda Group and most hip-hop music (Bongo Flewa), and Tingatinga paintings in fine arts. These few examples of local artists and groups, as mentioned above, have attempted to apply the fusion of traditional and

modern popular contexts in both form and content (Mlama 1985, 9-15) so as to reconvert cultural capital, and prolong the existence of traditional cultural forms (Canclini 1992, 31).

The appreciation and application of ‘theatre for development’ to try to improve the lives of the marginalised population (Epskamp 2006, xiv; Lihamba 1985, 30-39) in rural Tanzania and most African countries, is a parallel development that supports the role of arts education, cultural and artistic development and employment. Theatre for development (for example, the Participatory Theatre Approach (PTA)), has helped marginalised populations to experience cultural development, human and social development and economic development through education and entertainment initiatives (UNESCO 1982, 1-6). Such initiatives are consistent with my approach to understanding the relationships between culture, employment and education and mobilising them to help Tanzania’s young people secure jobs, and survive via creative workforce opportunities. The thesis recognises the complex social context any creative industries approach to employment must engage.

## **1.2 Statement of the research quest**

This study utilises a mixed-method approach that can be read as an overarching case study of Tanzanian cultural, education and employment policy. Taking into account that this is social research, such a case study approach allows the study of things as they naturally occur (Bryman 2008, 52-58). Furthermore, case studies can deal with complex social situations and can lend themselves to multiple methods (Denscombe 2007). This study uses qualitative and quantitative methods of data collection and also includes some secondary data. The thesis concludes with suggestions on how to promote the creative workforce for young people in Tanzania.

The thesis argues that the main hindrance to the provision of sustainable, creative work for young people in Tanzania is the lack of adequate, well-conceived, and concrete actions towards optimising and nurturing the creative capital of the youth. Tanzania’s cultural policy advocates education and training as a vehicle towards work that originates in individual creativity, skill and ability (Ministry of Education and Culture 1997, 16-20); however, these ideas have never been fully merged into the formal, informal and non-formal education system. This crucial missing link in creative career development pathways needs to be filled so as to bring about a ‘transformation from dreams and aspirations to reality, and from intention to real actions’ (Biram 1999, 8).



### **1.3 Objectives of the study**

The study examines how understanding the relationships between culture, employment and education can help Tanzania's young people to secure, and survive in the creative workforce for the betterment of their future. The following objectives guide the study:

- a) To assess if cultural and educational statements in Tanzania emphasise the creative workforce as a road map for change towards better lives for young people and economic improvement for the country.
- b) To assess if there is evidence in practice that the learning provisions and cultural strategies provide a bridge between creative talent and skills and increase employment for youth in Tanzania.
- c) To examine if policy makers, economists, planners, educators, cultural practitioners and administrators believe that generating a creative workforce of young people is an emerging opportunity in Tanzania.

### **1.4 Context of the study**

An important issue in 'community evaluation research' (Checkoway and Richards-Schuster 2003, 21) and 'sense of community theory' (Evans 2007, 694) is how to engage young people in issues that affect their lives, and this notion underscores the important process of inviting youth to participate in knowledge and skills development and demand for their voices to be raised in public policy making as agents of social change (Ginwright and James 2002, 27). In an attempt to improve young people's participation, this study provides an opportunity for creative young people aged 15 to 35 years as a 'traditionally excluded group' (Checkoway and Richards-Schuster 2003, 21-23), to participate as respondents who are familiar with the challenges and opportunities within the creative industries sector in Tanzania. Thus, young people in this study provide information, discuss and define challenges and publicise their consciousness as far as their engagement in the creative industries and creative workforce is concerned. Although the methods of this thesis include 'voices of young people', this thesis is not grounded in the discipline of youth studies but rather is a study of education, cultural and

employment systems in Tanzania and how they can be facilitated to be more attuned to creating work opportunities and pathways for young Tanzanians.

The current study particularly discusses and draws on theoretical perspectives relevant to the promotion of the creative workforce for young people in Tanzania with a creative industries approach to policy interventions. Key concepts such as creative economy, cultural and creative industries, intellectual and knowledge based society, employment, lifestyles and creative thinking provide useful early starting points to investigate how to advance the creative workforce as part and parcel of culture. This study also addresses how to create links between Traditional Cultural Expressions (TCEs) and their articulation to modern popular forms of culture as a way to ‘reconvert cultural capital’ (Canclini 1992, 31). It reviews what happened in the stages between communal and modern ways of life in Tanzania and why most young people do not value creative works and self-employment or ‘boundary-less careers’ (Bridgstock 2011, 13-14; Pringle and Mallon 2003, 850).

On the whole, Tanzania inherited its current education system from the British, and the system was nurtured through western educational methods. I argue that, following the western tradition, Tanzania has separated creative works from the lives and values of its people. Most of the educated population in Tanzania does not consider self-employment as an option. Thus, they continue to embrace the British influence, which places a high value on being employed in a government sector. Because of this, Tanzania is distancing itself from the creative workforce and boundary-less career promotion initiatives. In contrast, it can be argued that creativity as part and parcel of culture will be the driver of social and economic change during the next century (Hartley 2005, 1). In that regard, the project investigates what young people need and want to learn for the betterment of their future. In doing so, the study contributes to the ongoing dialogue among creative artists, educators, cultural practitioners, policy makers, and various cultural organisations consistent with the campaign titled, *The future we want includes culture: Declaration on the inclusion of culture in the sustainable development goals* (IFACCA 2014; IFCCD 2014; InSEA 2014; UCLG 2004; UN 2012).

Collins (2010) contends that young people’s creativity is an essential aspect of innovation and a key for them to participate in the globalised market. Furthermore, successful creative workforce participation emerges where a wide range of factors combine to ensure that young people with the right skills are available in the right numbers, at the right place and the right time (Flexible Learning Advisory Group 2011). The research develops an illustrative

framework for the investigation of an integration of cultural expressions in arts education and practice, and therefore, a process of ‘putting education to work’ (UNESCO 2012, 170). With this in mind, the current study examines how arts education (education in and through art) can be employed as a strategy for nurturing young people’s cultural capital, and thus, helping young people contribute to the prolonging life of the TCEs through innovation, learning new information and skills through arts education, and finally, being equipped with employable skills that are required by the 21<sup>st</sup> century creative workplace (Overtoom 2000, 1).

The world is transforming and Tanzania, like most African countries, is modernising, even though the African continent experiences several inherent challenges that come with modernity. These include but are not limited to: western education systems that have caused most educated Africans to abandon almost everything connected with their traditional norms, values and ethics (Nyerere 1962, 3); and globalisation, which has posed social threats and loss of identity (Ralapanawe 1998, 12). For this reason, Tanzania and Africa experience an evolution of a society which is confused about its own identity (Ralapanawe 1998, 12-14); and drastic Information Technology (IT) advancement creates complications in African creative workforce patterns. Some aspects of the global creative economy have also ‘created a large number of marginalized and disenfranchised people’ (Ralapanawe 1998, 12). These realities, which the author acknowledges, do not invalidate the current study, but arguably make it more urgent.

## **1.5 Research question and sub-questions**

### **1.5.1 Overarching question**

*How can understanding the relationships between culture, employment and education help Tanzania’s young people to secure jobs, and survive in the creative workforce for the betterment of their future?*

### **1.5.2 Sub-questions**

This study as a whole is guided by the following research sub-questions:

- 1) What are the factors affecting primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania?

- 2) How has cultural and education policy helped in identifying, measuring and profiling the current and future skills embedded in the creative capital of young people in Tanzania, recognising urban and rural differentiation?
- 3) What is the relationship between the creative sector and the structure of Tanzania's public policies?
- 4) To what extent has the education system inspired youth to discover and improve their creative talents in Tanzania?
- 5) How has the promotion of the creative workforce helped in nurturing the creative capital of youth (both male and female) in Tanzania?
- 6) What future policy and program interventions are recommended to enhance Tanzania's creative workforce?

### **1.6 Significance of the study**

This study is noteworthy because there is little published empirical work to date in Tanzania that examines the issue of creative work and education. The study's practical significance lies in the opportunity to systematically analyse the promotion of a creative workforce and recommend ways in which young people could be inspired to develop their creative potential and skills through education, and thus, obtain their dreams of better lives. The outcomes of this study will form a basis for the government through its policy makers, cultural practitioners, academics as curriculum developers, economists, politicians and the central government leaders to understand the opportunities for the creative workforce within Tanzania, and therefore, 'invest in a work based learning competency' (Wills 2007, 225).

### **1.7 Definition of key concepts**

While a variety of definitions can be given to the key concepts, in order to understand the subsequent chapters of this thesis, the following are chosen definitions of key terms and concepts that frequently appear in various sections of this study. Therefore, the definitions refer to the current study context.

## **Creative industries**

The term ‘creative industries’ has different meanings amongst different countries. Throughout this thesis, the term refers to a set of economic activities deriving from the arts and cultural activities, including services and products that embody artistic expressions, and may also have implications for trade and intellectual property rights. Referring to literature, the first serious discussions and analyses of the term creative industries emerged during the 1990s in Australia, and were later given a wide exposure by the British government through policy makers and the Department of Culture, Media and Sport in 1997 (United Nations 2008, 11). DCMS (2001, 3) defines the concept as, ‘Those which have their origin in the individual creativity, skills and talent and which have some potential for wealth and job creation through the generation and exploitation of intellectual property’.

In the Tanzanian context, as in many African countries, the discourse around creative industries is a relatively new entrant. Thus, recent developments in creative economy have led the Tanzanian government to request WIPO to conduct a study on the copyright-based goods and services of the country’s economy with an aim to quantify the economic contribution of the creative industries (WIPO et al. 2012, 9) using the WIPO methodological guide of 2003. In that regard, it can be confirmed that the identification, usage and classification of creative industries employing WIPO methodological basis started in 2012 in Tanzania.

## **Creative economy**

To date there has been no unique definition of the term ‘creative economy’ (United Nations 2008, 15-16). However, throughout this thesis the term creative economy adopts the UNCTAD definition (United Nations 2008, 15) which is summarised as follows:

The ‘creative economy’ is an evolving concept based on creative assets potentially generating economic growth and development. It can foster income-generation, job creation and export earnings *while promoting social inclusion, cultural diversity and human development*. It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives. It is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy. It is a feasible development option calling for

innovative, multidisciplinary policy responses and inter-ministerial action. At the heart of creative economy are the creative industries (United Nations 2008, 15).

In Tanzania, with increasing numbers of young people leaving traditional rural environments for city life, it is recognised that traditional cultural values and creative assets expressed through arts are being lost. Further, city life often leads young people into danger, forcing them to turn to different, often criminal means to earn a living. This thesis argues that traditional knowledge, skills and innovation could provide a means for young people to make a living and contribute to economic development. I argue that there are structural and bureaucratic obstacles, however, that need to be overcome before any systematic approach can be adopted to support the creative industries and creative economy in this time of rapid social change.

### **Knowledge based society**

‘Knowledge based society’, as one of the key terms used in this thesis, refers to ‘social relations’ as carriers of knowledge that ‘facilitate us to learn new things, reinforce old ideas, solve problems, make decisions and be creative’ (Hearn and Rooney 2008, 1).

In that regard, this study advocates that Tanzanian government and policy makers think outside the box so as to prepare a knowledge based society fit for the 21<sup>st</sup> century with emphasis on creativity and innovation for the young people. Undoubtedly, as the education policy document emphasises, education is a ‘process through which an individual acquires knowledge and skills for appreciating and adapting to the environment and the ever-changing social, political and economic conditions of society and as a means by which one can realize one’s full potential’ (Ministry of Education and Culture 1995, i). In that regard, this study aims to investigate how understanding the relationships between culture, employment and education can help Tanzania’s young people secure jobs and survive in the creative workforce. I argue that finding sustainable ways of solving the long standing problem of unemployment for young people, will enable Tanzania (as a country) to become a knowledge based society, and create a rational economic, social and cultural order.

### **Creative trident**

The term ‘creative trident’ in this thesis denotes the labour force of workers employed in fields such as heritage, arts, culture, media, film-making, design and creative advertising (core creative industries on one hand) and those working in artistic or creative jobs in firms in other

industries (such as tourism, government services, or manufacturing), as well as their support workers. Thus, it reflects the number of people employed in the creative economy as a whole, encompassing both the creative industries, as well as *embedded* creative occupations in other sectors (Cunningham 2011, 27).

### **Creative workforce**

Throughout this thesis the term ‘creative workforce’ refers to the labour force with the original ability to formulate new ideas, or rework something that already exists to produce works of art, cultural products, functional creations, technological inventions and technological creations. Hence, it is a full complement of workers with the ability to create and be imaginative and innovative within their artistic occupational categories (United Nations 2008, 3-9). Put another way, it comprises workers in the core creative and embedded occupations (Cunningham 2011, 27).

### **Youth/young people**

In this thesis the terms ‘youth’ and ‘young people’ are used interchangeably to refer to a population sub-group of people aged 15 to 35 years. I note however that the usage of the term ‘youth’ varies among countries, cultures and circumstances. The definition given above reflects Tanzanian cultural norms (Leshabari and Kaaya 1994, 5-7). In Tanzania, like in many African countries, to give a clear definition of youth or young people including an age range is complicated. In any case, the concept of chronological age in western cultures differs from that in African settings, and therefore, the idea may refer to different things depending on the issue in question (Njohole and Clemens 1997).

## **1.8 Organisation of the study**

The purpose of this section (1.8) is to describe the organisation of this study. The thesis is written as a traditional monograph consisting of seven chapters.

Chapter I (the Introduction), establishes the background and importance of the topic. It provides an account of, and the need to integrate and enhance cultural expressions in the learning profile of arts education in Tanzania that has informed the research process. The chapter outlines the research problem and objectives of the study, and presents the context of the study and a set of research questions I have considered as appropriate for guiding this PhD thesis. Furthermore,

this chapter incorporates the significance of the study. For example, the world is undergoing significant changes and Africa is experiencing challenges that come with modernity. These challenges include but are not limited to the loss of traditional norms, values and identity. In that regard, the thesis explores ways in which to nurture young people's creative skills, reconvert cultural capital and promote a creative workforce for the better prospects of young people's lives. The chapter provides definitions of key concepts and terms that are frequently used in this study. Indeed, by doing so, one can easily understand the content, analysis, and subsequent chapters of this thesis. Finally, I have included the concluding remarks section that summarises the introduction chapter as a way to provide an overview, coverage and the importance of the study.

Chapter 2 presents the review of literature starting with Mwalimu Nyerere's (the late first President of Tanzania) philosophical background of social change and then considering contemporary theories for youth, arts and culture that inform this study. Creative industries concepts creative skills, qualification development, research trends and up-take in developing nations are presented as new entrants in the cultural milieu of African and developing nations. These discourses are discussed in a critical, evaluative and flexible manner. Theoretical dimensions related to strategies for the promotion of the creative workforce for youth in Tanzania are considered in their prevailing contexts. Consideration is given to cultural and creative career pathways, employment and unemployment in Tanzania, youth employment trends and Intellectual Property Rights (IPRs) in Tanzania for copyright-based industries. Finally, arts education and education systems, cultural policy and education policy trends in Tanzania relevant to strategies for the promotion of a creative workforce for young people are discussed.

I present the research design of the study in Chapter 3. First, the chapter prescribes the area of the study and the epistemological and ontological implications for this research. Second, the description of the research methodology, an overview of research purpose and the plan for carrying out the research are given. Third, the design of the study is presented, including questionnaires and the research sample. Fourth, the methods of data collection during the entire period of the research are outlined. These incorporate face to face interviews, questionnaires, focus groups and documents. Finally, how the data were analysed, ethical considerations, health and safety issues, and limitations and contributions of the study are presented.



Chapter 4 (Results and Discussions) explores Research Questions 1, 2, 3 and 6 and presents an analysis of issues pertaining to ‘Culture and Cultural Policy’ by critically examining participants’ responses to these research questions. The chapter gives a synthesis of relevant findings. The chapter is organised around five themes that emerged from the data. These include culture and cultural policy, the scope and value of traditional cultural expressions, the promotion and preservation of cultural expressions, the cultural policy responsibilities and relationship to other sectors, and copyright and Intellectual Property Rights (IPRs). Finally, it presents the role of creative experts followed by concluding remarks on culture and cultural policy. I argue that there is virtually no utilisation of cultural heritage, knowledge and skills. ‘Education in art and education through art’ (Bamford et al. 2009, 21) could inspire and create ways of nurturing young peoples’ talent and promoting creative jobs for their better prospects. I suggest that by viewing the global trend and value of having a knowledge based society, with creative and innovative people, policy makers and the Tanzanian government must have a new understanding of cultural policy for the social change. I draw my argument from Mwalimu Nyerere’s philosophical background of social change and learning and performance for skills and rural livelihood (Nyerere 1968, 301-302; Nyerere 1985, 45-52). The findings argue that exploiting and integrating the richness of creative expressions in the learning profile could promote cultural heritage, and enhance creativity and innovation. Furthermore, the integration of cultural expressions in arts education could enhance life skills that give voice to youth and promote creative employment for young people, respectively. Young people’s participation in decision-making can help them find their ‘voice’, enabling them to say what they want and to develop and reconvert cultural capital, and gives them chances to ‘re-cycle their skills by transferring them to another area’ (Canclini 1992, 32) – by employing modern artistic creations for global development.

Chapter 5 (Results and Discussion) examines the overarching question and answers Research Questions 1, 2, 4 and 6 based on ‘Education and Arts Education’ issues. First, I consider the background to education and education policy, and second, the scope of education and education policy. Third, I examine the challenges and impact of education on young people. Fourth, I discuss relevant theoretical dimensions, including arts education and pedagogy in schools. Fifth, arts education and practice are explored by viewing questions like: (1) why arts education? (2) How are traditional arts education and arts education placed in education policy? (3) Who supports arts education in Tanzania? (4) What is the impact of arts education? (5)

Integrating TCEs elements in the learning profile. (6) Learning new information and skills for young people. I then examine students' passions as pathways to literacy and employment and also creative entrepreneurship skills. Finally, the concluding remarks on education, education policy and arts education are presented.

The chapter argues that arts education informs and stands as a tool to pass on cultural heritage to young people, nurture their cultural capital, enhance their creativity and influence them in their academic and personal priorities in their life cycles. In this chapter, I reflect on the integration of Traditional Cultural Expressions (TCEs) in the learning profile as a way of stimulating young people's talents, critical thinking capacity, mental and intellectual development, and thus, coming up with their own creative approach and not necessarily what is imposed on them. In short I argue for a fusion of traditional and modern to form modern popular forms of culture. I suggest that by integrating traditional knowledge and skills in arts education, young people are better able to understand their roots, reconvert their cultural capital, develop competence and skills and open up their thinking ability, to stand as creative people not imitators.

I draw this argument above on suggestions in Canclini's *Precarious Creativity: Youth in a Post-Industrial Culture* (2013) and Hopenhayn (2008) that suggest as a result of the prevailing education system young people 'enjoy more education and less access to employment than the adult population' and hence they are 'more excluded from the spaces in which such human capital is exercised, that is the world of labour and the source of income for their well-being' (Canclini 2013, 343; Hopenhayn 2008, 53). The findings (in the current study) show that young people in Tanzania face employment challenges after their studies, due to lack of life and employability skills. The findings explore the integration of arts education and traditional knowledge and skills in the education system as a way of enabling them to create their own artistic language, hence, adding value to their education, their knowledge and skills attained from home and culture. Skills acquired 'from birth to work' (Fitzgerald 2010, 2) are needed.

Issues concerned with 'Employment and Creative Career Pathways' are described in Chapter 6 (Results and Discussion). The chapter presents the results that emerged from Research Questions 1, 2, 5 and 6 and my analysis examines employment and creative career pathways for young people in Tanzania. Chapter 6 is organised around four main themes that emerged from the data. First, there is the background to creative careers in Tanzania with sub-sections

concerned with notions of employment and creative careers, young people and the world of creative work in Tanzania, and the scope of TCEs and creative careers. Second, the chapter discusses creative career pathways and identification of opportunities. This section incorporates sub-sections related to background to creative career development pathways, designing and strengthening creative career pathways, and limitations and challenges in creative career development in Tanzania. Third, there is a discussion of creative careers and nurturing talent. This section discusses nurturing creative talents for young people in Tanzania along with the challenges in doing so. Fourth, I consider the importance of incorporating embedded careers and creative industries, public policies and support for artistic careers in Tanzania. Finally, some concluding remarks are presented on employment and creative career pathways in Tanzania.

The chapter enhances our understanding of the way young people could use their cultural capital and arts education in their future life in the creative workforce. I argue that because culture is dynamic in nature, young people with creative talents are experiencing complexities that come with the drastic digital and technological advancement in the creative workforce. Hence, I suggest that for the young people to engage successfully in the creative workforce, education in art and education through art remain the most appropriate strategies to expose young people to the world of creativity and innovation for the betterment of their future lives. This chapter also shows that the 13 themes of the findings, which are discussed in chapters 4, 5 and 6, overlap and provide linkages between the three research domains of culture, education and employment.

Chapter 7 ends the thesis by providing an overview of the findings, and thus, draws the study together by summarising the key findings and observations. The chapter is organised around the six key Research Questions explicitly. It also includes lessons learnt from this study, the contribution to knowledge and summarises key issues pertaining to public policy planning and programming. Finally, it makes some recommendations for further research.

## **1.9 Concluding remarks**

The chapter has provided the overview of the study, the statement of the problem, and the objectives and context of the study. Furthermore, the chapter has presented the research questions, significance of the study, and definitions of key terms and concepts. Finally, the chapter has outlined the organisation of the study to outline the thesis structure, form and

context in the subsequent chapters of this study. The following chapter examines the key relevant literature informing this thesis.

## **CHAPTER 2: LITERATURE REVIEW**

### **2.1 Introduction**

This chapter presents a critical discussion of the current literature on youth unemployment, focusing on the broad thematic area of strategies for the promotion of a creative workforce for youth with a creative industries approach. This chapter contains eight main sections (sections 2.1 to 2.8). Section 2.2 analyses the philosophical background of social change that guides this study and section 2.3 outlines contemporary theories for youth, arts and culture. Section 2.4 introduces creative industries as a new discourse in Tanzania. Section 2.5 discusses creative industries in other developing nations – including relevant creative industries projects in Africa – as a way to represent some practical aspects of the phenomenon. Section 2.6 presents theoretical dimensions that assist the in-depth examination of the way creative work is promoted to young people in Tanzania. Section 2.7 reviews various aspects related to education and training, and arts education as a means of communication and learning new knowledge and skills. Section 2.8 examines the direction of education policy and cultural policy in relation to the advancement of the creative workforce for young people in Tanzania. Finally, I summarise the key contribution of this literature review chapter.

### **2.2 Philosophical background**

The philosophical inspiration for this study comes from Julius Kambarage Nyerere's philosophy of 'social change' expounded in his book *Freedom and Socialism* (Nyerere 1968). His book comprises a collection of his writings and speeches from 1965 to 1967, published by Oxford University Press. The book includes The Arusha declaration, Education for Self Reliance (ESR), the varied paths to socialism, and the purpose in man, socialism and development articles.

In examining the principles of social change, it is necessary first to understand that the notion reflects structural change occurring in the social lives of Tanzanians from communal to modern society. The term 'social change' involves the difference between various states of the same system succeeding each other in time (Sztompka 1993, xiv-4). Therefore, it is the social evolutionary perspective that mostly informs this study's concern with the development of young people's education, social life, financial gain, and creativity – and the paradigm of innovation.

The late Julius Kambarage Nyerere was the first President of Tanzania, from 1961 to 1985. He emerged as an academic, ‘mwalimu’ (meaning teacher who had a vision of education and the social sphere), an intelligent politician of principles, and a writer. People called Nyerere ‘Baba wa Taifa’ after his retirement, which means ‘father of the nation’. In 1962 Mwalimu created the Ministry of National Culture and Youth (MNCY). In establishing the Ministry, Mwalimu said that it was for regaining the glory of the country. He believed that, ‘culture is the essence and spirit of any nation ... man could not progress at all if we all refused to learn from each other ... but to learn from other cultures does not mean we should abandon our own’ (Ministry of National Culture and Youth 1962, 3-4). In the same way, Mwalimu insisted that learning should be a life-long process, a tool for human liberation, equality in society and a way of advancing the common good of the community (Nyerere 1968, 301-302).

Following Mwalimu Nyerere’s position, the current study argues that cultural and training policies in Tanzania have never fully merged, nor been fully analysed or implemented. Therefore, policy goals are rarely met: even the smallest educational development of young people in school is not always achieved and those leaving both primary and secondary schools have often not become active members within the society. Nyerere (1985) insisted that learning and performance were both parts of life and should flow from birth until death, and that learning is strongly influenced by the past, but at the same time, shapes, rather than limits, the future. Additionally, his intention was that education would supplement the capacity of individuals by making them create a better life and contribute to the country’s economic development (Nyerere 1985, 45-52). Nyerere viewed cultural and economic participation in a holistic way and his social change philosophy underpins the aspiration of this PhD to transform the lifestyle of the marginalised young people of Tanzania.

Sardan (2005) examines the social change perspective as an approach developed in the 1980s out of a French academic tradition. Marxism focuses on the social and historical realities in various aspects of social life, including the economy, class and formal market place (Sardan 2005, 14). However, the current study argues that despite history being part of social change, the leading determinants of the current revolutionary pace of social change are not primarily historical.

For example, in analysing today’s living situation, Giddens (1991) describes a time of tremendous social change, marked with transformations radically different from those of

previous periods. Giddens argues that the disintegration of Soviet-style socialism, the prediction of bi-polar global distribution of power, the establishment of intensified global communication systems, the apparent world-wide triumph of capitalism, and ecological problems all challenge social science, and therefore, must be addressed by social science (Giddens 1991, xv). Njihia (2008), a scholar from the University of Nairobi, draws on Friere and others to analyse what a social-science-informed path to change might consist of. Njihia argues for social transformation by pointing out that the transition of an oppressed society to an authentically free society requires individual ‘mind shifting’ that may only be achieved by practical means. In addition, Njihia outlines a ‘challenge’ that is beyond all policy-makers and educators; he argues that all have to gradually change from their old system to another perspective (Njihia 2008, 16-21).

In order to attenuate social tensions within young people in Tanzania, education and training are proposed tools for liberation towards the localised theory of social change (Nyerere 1985). In other words, the current study is informed by the necessity to employ a critical yet pragmatic philosophy with the goal of promoting creative work to young people in Tanzania. This aspiration is to clarify the problem and help others to see its importance, and thus, formulate recommendations towards creating effective social change. To do this, the researcher’s engagement with stakeholders, including activists within the education and training sector, policy-makers, government departments and related institutions, invites a critical and reflective spirit.

## **2.3 Contemporary theories for youth, arts and culture**

### **2.3.1 Youth**

Giving a clear definition including an age range for youth as the target population is a difficult task in an African context. The concept of chronological age in western cultures differs from that in African settings, and, for that matter, the idea may refer to different things depending on the issue in question (Leshabari and Kaaya 1994; Njohole and Clemens 1997; BEST 1993). For the purpose of this research, youth refers to young people aged 10 to 35 years. This range includes young people who are primary school compulsory age, in secondary school, in college education and those that are no longer at school.

According to the 2012 Tanzania population and housing census, there were 44.9 million Tanzanians (NBS and OCGS 2013, 1). The country covers an area of 945,000 square kilometres; thus, Tanzania is approximately three times the size of Finland or Norway, or four times the size of Japan (Ministry of Natural Resources and Tourism 1999, 1). Again, the data show that the Tanzanian population increased from 23.1 million in 1988 to 34.4 million in 2002, with an average growth rate of 2.9 per cent per annum. The records show that the proportion of the population aged 15 years and over was 44 per cent, while for people aged 65 years and over, it was only 4 per cent. According to Tanzania's policy, the country has a young population that can engage in productive work (Ministry of Natural Resources and Tourism 1999, 1).

However, in reality, Tanzania is experiencing a situation in which most young people are migrating from rural to urban areas in search of white-collar jobs. Unfortunately, there are no such jobs for them to do in the city; there are also no social and psychological incentives or actions aimed at nurturing their skills and engaging them in the rural settings. As a result, many young people wander the streets of prominent cities and towns. Eventually, most of them get involved in petty trading or sex work, and some have turned to robbery, rape, burglary and pick-pocketing. Another problem is the growing number of street children in Tanzania, many of whom opt to live as beggars despite having the ability to work (Chacha 1994, 26-37; Leshabari and Kaaya 1994, 24-25; Ministry of Planning 2006, 2-14; Mongula 1991, 19-34).

### **2.3.2 Arts and culture in Tanzania**

To grasp the scope of arts and cultural activities in Tanzania, this study refers to the following government documents: the Cultural Policy document (Ministry of Education and Culture 1997), the Copyright Act (The United Republic of Tanzania 1999a), and the National Arts Act 23 (The United Republic of Tanzania 1984). Tanzania's theory on culture as stipulated by the Ministry of Education and Culture (1997) in the Cultural Policy document is:

Utamaduni ni jumla ya mambo yote yanayobuniwa na jamii ili kukidhi utashi na maendeleo yake. Kwa maneno mengine, Utamaduni ni mwenendo wa maisha ya jamii, mtazamo wao wa mambo, na taratibu zao za kuendesha maisha zinazowatofautisha wao na jamii nyingine. Utamaduni ndicho kitambulisho cha taifa na ni kielelezo cha utashi na uhai wa watu wake. Kwa hiyo basi umoja, utulivu na mshikamano ambavyo Watanzania tunajivunia vinatokana na utamaduni tuliojijengea. Nguzo za Utamaduni



huu ni pamoja na mila, desturi, lugha, sanaa, michezo na historia yetu (Wizara ya Elimu na Utamaduni 1997, 1).

Culture is the sum of all imaginative aspects of a community intended to satisfy a desire and its development paradigm. In other words, culture is the social life of a society, their vision and life policy that differentiates them from any other society. Culture is the civic identity of a nation, an indication of their will power and the life of their people. In that context, unity, peace and solidarity that Tanzanians are proud of, is the result of the ways they built. Identical pillars of the culture include traditions, customs, language, the arts, sports, and people's actual knowledge (My translation).

The key point from the above explanation is that culture is built on six identical pillars: language, the arts, traditions, customs, sports, and historical context and knowledge. The arts, as mentioned above, is one of the foremost components of culture. In Tanzania, the arts sector is under the custodianship of the National Arts Council of Tanzania (BASATA). The United Republic of Tanzania (1984, 175-176) National Arts Act categorises the arts and artistic works in three different groups (see Table 2.1 below).

United Nations Educational, Scientific and Cultural Organization (UNESCO), the only United Nations (UN) agency responsible for culture, defines culture as follows:

Culture is a set of distinctive spiritual, material, intellectual and emotional features of society or a social group. It encompasses, in addition to art and literature, life styles, ways of living together, value systems, traditions and beliefs (UNESCO 2001).

Raylander (1999) argues that culture is a widespread borderless phenomenon that can provide employment, stimulate economic growth and develop creative thinking, which enables poor people to improve their situation (Raylander 1999, 12-13).

This PhD dissertation examines Raylander's argument in the context of Tanzania and asks whether culture, as a way of life of the entire society (or for youth as a group within their respective location), offers employment opportunities and inspires young people to participate in productive activities.

**Table 2.1 Description of arts and creative work (irrespective of its artistic merit)**

No.	Category/genre	Activity
1.	Arts and Craft	i) Painting, drawing, etching, lithographs, woodcuts, engravings and prints; ii) Maps, plans and diagrams; iii) Works of sculpture; iv) Photographs (outside of cinematograph); v) Works of architecture in the form of buildings or models; vi) Works of artistic craftsmanship, including pictorial woven tissues and articles of applied handcraft and industrial art.
2.	Music	Vocal, instrumental, recorded or written composition, which includes: jazz bands, taarab music, choir, orchestral brass music, folk music, music repertoire, dancing, opera or playwriting.
3.	Theatre and Drama	Stage craft and design; costume design; make up, ornamentations and accessories; dance and choreography; audio; visual effects; circus mime- and acrobatic performances.

Source: adapted from National Arts Act, number 23 (The United Republic of Tanzania 1984,175)

To clarify the description of the arts stipulated in Table 2.1, in the Tanzanian Cultural Policy (1997), the definition of art is as follows:

Sanaa ni fani muhimu ya utamaduni ambayo ni ustadi wa kuweka na kupanga fikra kwa njia ya hisia au zana (Wizara ya Elimu na Utamaduni 1997, 21).

Arts fall under an important discipline of culture that involves some capability of setting and arranging ideas in a variety of feelings or tools (My translation).

Arts and cultural activities are not limited to those listed above. They also incorporate expressions of folklore which, as noted in the Copyright and Neighbouring Rights Act 7 (1999, part iii, sections 24-30) include:

- Folk tales, folk poetry, riddles
- Folk songs and instrumental folk music
- Folk dances, plays, and artistic forms of rituals
- Folk art in: drawings, paintings, carvings, sculpture, pottery, terracotta, mosaic, woodwork, metalware, jewellery, baskets, costumes, and traditional musical instruments (The United Republic of Tanzania 1999a, 17).

Extending this idea, the scope of arts and culture in Tanzania incorporates both tangible and intangible cultural heritage as creative out-puts, practices, traditional expressions, knowledge and skills. However, this study argues that there are limits to the extent that the concepts and role of arts and culture are integrated into public policies and implemented to reinforce development strategies and public policies' coherence in Tanzania.

On the other hand, rapid global changes are having serious effects on the promotion of traditional knowledge and skills in Tanzania due to lack of systematic ways of passing them on to the young people. Incidentally, the formal education system does not accommodate cultural heritage elements within the learning strategy. Following the western tradition, most of the educated population in Tanzania undermine these very treasures, and thus, the young generation lack the essential knowledge and tools for their 'intellectual capital' (United Nations 2008, 3-7), and creative jobs sustainability. Amadou Hampâté Bâ (1960) coined (in one of the UNESCO meetings) the now famous phrase, 'in Africa, the death of an old man is like the burning of a library in advanced countries'.

This concept reflects the prevailing situation whereby the death of any elder in the local communities denotes a loss of the treasure, knowledge and skills embedded in them. There is a lack of awareness that culture and knowledge are two main aspects in learning that connect the past with the future to form a two-way learning in one's life. However, the crucial point to make here is related to an African adage that goes, 'it is ignorance that makes the chicken go to bed hungry while sitting in the bucket of corn' (Ndugane 2010). In other words, Tanzania should utilise the existing richness of traditional cultural expressions in supporting young people to explore and boost their creativity if it wants to build creative workforce vibrancy.

The UNESCO Institute of Statistics (2009) points out that the cultural sector in some developed countries is more economically beneficial because it contributes significant export earnings and employs more people than other older established sectors such as mining and automobile manufacturing. However, the economic benefits, exports and employment within the cultural and creative industries in developing world is, at present, less evident (UNESCO Institute for Statistics 2009, 13), which underpins the importance of the current investigation.

Perhaps the most serious disadvantage connected to the above criticism is that related to colonialism. A considerable amount of literature published on culture and development in Tanzania, as in many African countries, reveals that colonisation had hidden effects that fragmented identities, indigenous knowledge, and informal education transmission methods, and thus produced a strong sense of loss and the devaluation of Africa and its cultural heritage (Boswell 2008, 11-23; Nyerere 1962, 1-11).

So far, however, there has been little attention and development within the arts and cultural sector in Tanzania in relation to the creative economy and global development trend. In that regard, this study contributes mechanisms to facilitate or remedy the frustration of traditional arts and cultural activities as aimed by the western powers that colonised Tanzania. Indeed, Nestor Garcia Canclini (1992) points out that

instead of the death of traditional cultural forms, we now discover that tradition is in transition, and articulated to modern processes. Reconversion prolongs their existence. To reconvert cultural capital means to transfer symbolic patrimony from one site to another in order to converse it, increase its yield, and better the position of those who practice it (Canclini 1992, 31).

To illustrate the above quotation, through making a cultural *revolution in Tanzania*, young people are most likely to embrace the cultural heritage and ‘create their own artistic language’ (Bamford et al. 2009, 21). Such a focus will contribute to creative jobs promotion, the quality of artistic creations or rather make young people ‘recycle their skills by transferring them to another area’ (Canclini 1992, 32).

### **2.3.3 Arts and cultural funding in Tanzania**

Since the establishment of the Ministry of National Culture and Youth (MNCY) in 1962 by the (late) first President of Tanzania Mwalimu Nyerere, Tanzania has experienced changes within

the arts and cultural sector. These include: the creation of the National Kiswahili Council (BAKITA) in 1967; the creation of the National Arts Council of Tanzania (BASATA) in 1984; the development of a cultural policy document in 1997; and the establishment of the Tanzania Trust Fund (TCTF), well known as 'Mfuko', in 1998. The Tanzanian government, with the support of the Swedish government, started TCTF to enable the arts and cultural sector to strengthen its position. Tanzania's vision was to gather financial and other forms of support from various friends and partners (TCTF 2009).

Despite the fact that the creative assets and energies of local artists could become a new way of integrating Tanzania into the global economy, stimulating employment within the creative sector and raising local artists' voices (Barrowclough and Kozul-wright 2008, 5-6), a lack of funding has been a major setback to success in this area. Initially, the establishment of TCTF gave disadvantaged rural artists the hope of obtaining support to achieve their goals. Ultimately, however, the problems within TCTF as a funding organisation, and its failure to receive external aid, were barriers to local artists receiving this support.

The prevailing situation is that most rural artists are experiencing a severe lack of support from both the government and private sector, and funding disparities have prevented artists from fulfilling their desire for a better life. Furthermore, funding from various private organisations in Tanzania is currently being given to urban individuals or groups rather than rural ones; however, it is the rural artists who need support to take them out of extreme poverty, to engage them successfully in creative jobs, and to foster the creative industries as a promising economic tool for sustainable development. As Creative Clusters (2008) contends:

Governments in developing countries often lack a sophisticated understanding of the economic value of creative sectors, even when culture and creativity are celebrated in other ways, so creative industries remain under-developed and poorly resourced (Creative Clusters 2008, 12).

Since its inception in 1998, TCTF emerged as the only dedicated funding institution in Tanzania, and managed to revive the hopes of many marginalised local artists in rural areas, and the hopes of cultural actors and practitioners. Actually, Mfuko supported the arts and cultural sectors by providing grants for their cultural projects and activities in mainland Tanzania and Zanzibar. In so doing, Mfuko aimed at empowering local artists, preserving the

culture of Tanzania, and providing gainful employment for the creative artists who could then play a role in contributing to the economic development of Tanzania (TCTF 2009).

For funding purposes, TCTF discharged its responsibilities based on the overview of arts and cultural activities as stipulated in Table 2.1 above and as per the Tanzania Copyright and Neighbouring Rights Act 7 (The United Republic of Tanzania 1999a, part iii, sections 24-30). In that regard, TCTF organised the funding activities into six basic cultural categories, namely:

- i) Cultural heritage;
- ii) Films and audio visuals;
- iii) Cultural industry;
- iv) Performing arts;
- v) Language and literature; and
- vi) Fine arts and craft (TCTF 2009).

The following table shows the supported regional applications and projects from 1999 to 2004.

**Table 2.2 Regional applications and projects supported from 1999 to 2004**

Regions	1999	2000	2001	2002	2003	2004	Total	Projects
Arusha	2	2	11	12	18	12	57	9
D'Salaam	155	108	122	226	203	232	1,046	164
Dodoma	-	2	2	7	4	12	27	3
Iringa	1	2	3	4	10	27	47	9
Kagera	-	4	4	21	10	38	77	8
Kigoma	-	1	4	14	7	11	37	3
K'manjaru	2	4	25	11	25	29	96	10
Lindi	-	-	-	-	2	6	8	2
Mara	-	6	4	2	3	3	18	1
Mbeya	-	3	5	10	17	14	49	7
Morogoro	2	5	4	10	21	24	66	13
Mtwara	-	1	3	1	8	3	16	2
Mwanza	-	3	8	3	8	12	34	3
Pwani	11	13	8	18	10	14	73	15
Rukwa	-	1	-	-	6	7	14	2
Ruvuma	1	1	4	8	8	6	28	7
Shinyanga	-	2	3	1	6	3	15	1
Singida	-	1	2	2	3	4	12	4
Tabora	-	11	8	12	9	17	57	6
Tanga	-	10	13	25	63	27	138	20
Zanzibar	1	-	3	10	5	8	27	13
Manyara	-	-	-	-	-	3	3	2
Total	175	180	229	237	353	511	1985	304

Source: Tanzania Culture Trust Fund (TCTF) Webpage

TCTF (Mfuko), as a national funding agency, has been operating within the framework of the Cultural Policy of Tanzania. One of the limitations of the Cultural Policy document, however, is that it fails to provide adequate explanations of TCTF's creation, its role and its legal status. As previously mentioned, Mfuko managed to fund the arts through the help of United Republic of Tanzania, joint foreign aid, and stakeholders. Consequently, after losing the foreign aid, it suffered serious disadvantage. Thus, in Tanzania, arts and cultural development is constrained by severe lack of government and private funding (Carlson and Pratt 2006). In that regard, this study argues that the absence of purposeful initiatives to restructure arts and cultural funding (in line with cutting dependence on foreign assistance) remains a challenge to meeting the Millennium Development Goals (MDGs), National Strategy for Growth and Reduction of Poverty (NSGRP), and the Tanzania Development Vision 2025.

A recent study by the International Federation of Arts Councils and Culture Agencies (IFACCA), shows that national arts funding agencies play a substantial role in assisting artists to work actively in many ways. In that regard, IFACCA et al. (2010) took an interest in exploring how national arts funding agencies manage their support for (primarily) international arts activities (IFACCA, Staines and Cahill 2010, 4). The aims of the reserch were to:

- identify the critical issues for national arts funding agencies in terms of their support for international arts activities

- identify internal and external factors that affect the success of taking art onto the world stage
- gather information from national arts funding agencies about their programs and priorities for international arts and how these are determined and evaluated (IFACCA, Staines and Cahill 2010, 4-5).

The results of a ‘who-where-what-why-when’ preliminary analysis of the survey show that only a small group from African countries responded to questions such as:

- (i) Are there any budgets allocated to promote international arts activities?
- (ii) Is there any separate body for international arts and cultural activities?

Similarly, most African countries revealed that they were not represented in an international network of artists; thus, many governments had no independent funding entity in their countries (IFACCA, Staines and Cahill 2010, 6-68).

Continuing this idea, there is a considerable amount of literature concerned with funding models in the arts and cultural sector. Craik (2007) identifies four models:

- 1) *The Patron Model*: where governments are engaged in funding and stand as patrons of the entire exercise
- 2) *The Architect Model*: where responsibilities are placed under a Ministry in which the ‘rhetoric aims of arts and cultural policy might be broadly aligned with social welfare and national cultural objectives’
- 3) *The Engineer Model*: this is ‘a more extreme and politicized, form of cultural funding ... artistic means of production remain to be owned by the government thus creators are employees whereby all of their works need to reflect on the state political agenda’
- 4) *The Facilitator Model*: a framework that encourages the so called cultural diversity. ‘Governments can opt for a hands off approach all in favour for the creation of conditions that win the entire cultural production (Craik 2007, 1-2).

However, this study argues that culture is dynamic in nature; the benefit of the models could also clearly depend on the environment and circumstances of a particular community. It is



beyond the scope of this study to determine the strengths and weaknesses of each of the models in relation to Tanzania's environment.

Furthermore, the Organization for Economic Co-operation and Development (OECD) report, *International Measurement of the Economic and Social Importance of Culture* (OECD, Gordon and Beilby-Orrin 2007, 31), proposed a model for public funding of the cultural sector. Figure 2.1 illustrates the funding flows involved.

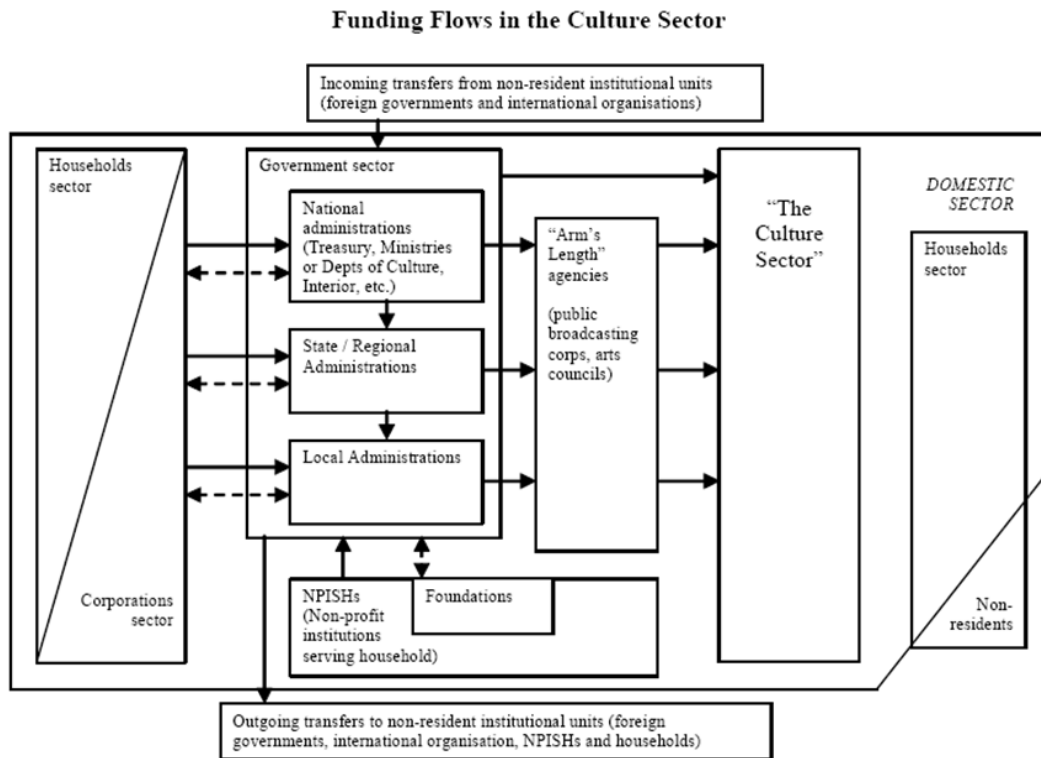


Figure 2.1 Funding flows in the culture sector. Source: OECD, Gordon and Beilby-Orrin (2007, 31)

The OECD, Gordon and Beilby-Orrin illustration and the Craik (2007) funding models highlight some practical and convincing suggestions for further recommendations in this PhD study, all in relation to arts and cultural funding in Tanzania.

### 2.3.4 The arts and culture marketing in Tanzania

In recent years, in many developing countries, public policies have deliberately started to view arts and culture as tools for social inclusion, economic development and means for employment opportunities creation for creative actors (Kerrigan, Lehn and Reilly 2007, 70-71). The Tanzanian Cultural Policy document states that 'the public shall remain free to earn a living from cultural activities in accordance with the law' (Ministry of Education and Culture 1997,

15). Furthermore, the cultural policy statements (1997) indicate that the National Arts Council, in collaboration with other organizations and institutions, has to promote artists and the arts. Therefore, the National Arts Council has the obligation to collect and disseminate relevant information about prices and markets of cultural industries products to creative artists and related organizations (Ministry of Education and Culture 1997, 4). However, observers have already drawn attention to the paradox in relevant areas of Consumption, Markets and Culture, the understanding of individual creative artists, policy-makers and law-makers on the creative industries products value chain, and operationalisation and review of existing copyright-related laws in line with the drastic technological advancement (Cunningham et al. 2008, 71; Gurry 2013, 23; Kerrigan, Lehn and Reilly 2007, 70-17; Wiedemann 2008, 253).

Equally important, the interrelated nature of arts and cultural products, activities and services in the creative industries web, has led most studies in *creative economy* to identify ‘major drivers of the growth’ (United Nations 2008) in the creative industries. These basic issues are:

- *technology*: an aspect mainly related to multimedia and telecommunication technologies
- *demand*: an item that incorporates the growth in demand for creative products, the changing pattern of cultural consumption, and the spread of new communication technologies
- *tourism*: now recognized world-wide as a growing industry that has helped the growth of the creative industries in marketing of creative goods and cultural services into the tourist market (United Nations 2008, 22-23).

To demonstrate, the arts and cultural products and services marketing are connected to economic development, and thus, human centered aspects. Hence, the economic viability of the arts and cultural activities, goods and services supports artists in exploiting employment opportunities in the creative industries to improve their lives. What this study explores and agrees with from the ‘major drivers of creative economy’ as analysed by the United Nations (2008), is that there are many variables and types of arts and cultural markets for developing countries like Tanzania. Thus, the major drivers of creative economy form ‘dynamism of markets’. Cunningham et al. (2008) assert that there are five markets:

- the *domestic market*: here traditional creative artists meet with consumers

- the *grants market*: cultural producers compete for the few identified supply opportunities to government or foundation financial support for specific activities or projects
- the *tourist market*: here tourists seek to experience and buy authentic cultural goods, activities and services
- the *diaspora market*: invites buyers located at a distance from their motherlands
- the *breakthrough markets*: these include the international elite markets that products from developing countries rarely break into (Cunningham et al. 2008, 71-72).

Debate continues about market aspects of the creative industries and ‘cultural economics’ (United Nations 2008, 11). The most crucial aspect artists and other academics draw attention to is the economic organisation of the cultural sector on one side, and the behavior of producers, consumers and governments in the creative industries on the other side (James 2008, 213-241; United Nations 2008, 11; Wiedemann 2008, 252-271).

However, the ‘major drivers of growth’ within the creative industries as analysed by the United Nations (2008), and the ‘dynamism of markets’ (Cunningham et al. 2008) are important aspects in this PhD study. Hence, they give a wide-ranging study of strategies for the promotion of a creative workforce to youth in Tanzania with a creative industries approach. Furthermore, they generate useful points for discussing the promotion of creative work to the marginalised young people in Tanzania, and in particular, the ways these young people might improve their lives through enhanced creativity and participation in the creative industries value chain and poverty alleviation initiatives.

## **2.4 The creative industries**

The discourse around creative industries is a relatively new entrant in developing countries, including Tanzania. The term creative industries first emerged in Australia in 1994, and it was given wider exposure by policy-makers in the United Kingdom in 1997. The United Kingdom Department of Culture, Media and Sport (DCMS) (2001) broadened the scope of creative industries beyond the arts, including the business side of the artefacts produced (United Nations 2008, 11). The DCMS sense of creative industries is:

those [industries] which have their origin in individual creativity, skills and talent and which have some potential for wealth and job creation through the generation and exploitation of intellectual property (DCMS 2001, 3).

In that context, this dissertation refers to a set of facts within arts and cultural activities, products and services that are not only arts, but also have the capacity to trade in intellectual property. These include both tangible and intangible cultural artefacts that articulate the Tanzanian people's identity and values.

In recent years, there has been an increasing interest in creative industries, and thus, the government of Tanzania requested WIPO to conduct a study on copyright-based goods and services' contribution to the country's economy. According to WIPO et al. (2012), the main objective of the study was to quantify the economic contribution of the creative industries of copyright-based industries in Tanzania by mainly estimating their added value, contribution to GDP, share of national employment, and revenue generated from foreign trade (WIPO et al. 2012, 9). In that regard, WIPO commissioned experts to conduct the study in Tanzania. The study done in Tanzania was one of a series of national studies on the economic contribution of copyright-based industries (creative industries) held within five African countries including Tanzania, Kenya, Malawi, Nigeria and South Africa (WIPO et al. 2012, 9-10).

In conducting the research, the experts used the WIPO guide (2003) as a methodological basis. In fact, the guide classifies the copyright-based industries (creative industries) into four basic categories as follows:

- core copyright-based industries
- interdependent copyright-based industries
- partial copyright-based industries
- non-dedicated support industries (NDSIs) (WIPO et al. 2012, 18).

Tables 2.3 and 2.4 illustrate the identification and classification of copyright-based industries (creative industries) in accordance with the WIPO methodological guide of 2003:

**Table 2.3 Copyright-based Industries (Creative Industries) in Tanzania**

I. Core Copyright-Based Industries	II. Interdependent Copyright-Based Industries
Press and literature	Cassette players, electronic game equipment * other similar equipment
Music, theatrical productions, opera	Musical instruments
Motion pictures and video	Manufacture, wholesale and retail of interdependent industries
Radio and television	Photographic and cinematographic instruments
Photography	Blank recording material and paper
Visual and graphic arts	
Advertising services	
Collective Management Society	
III. Partial Copyright-Based Industries	IV. Non-Dedicated Support Industries
Apparel, textiles and footwear	General wholesale and retail
Jewellery and coins	General transportation
Other crafts	
Furniture	Telephony and Internet
Household goods, china and glass	
Wall coverings and carpets	
Toys and computer games	
Architecture, engineering, surveying	
Museums	
Interior Design	
Wholesale and retail	

Source: WIPO et al. (2012, 20)

**Table 2.4 Comparison of Tanzania and WIPO Copyright-Based Industries (Creative Industries) classification**

Category	WIPO Classification	Tanzania Classification
<b>I. Core</b>	Press and literature	Press and literature
	Music, theatrical productions and opera	Music, theatrical productions, opera
	Motion pictures and video	Motion pictures and video
	Radio and television	Radio and television
	Photography	Photography
	Software and databases	
	Visual and graphic arts	Visual and graphic arts
	Advertising services	Advertising services
	Copyright collecting societies	Collective Management Society (COSOTA)
	TV sets, radios, VCRs, CD players, cassette players, electronic game equipment, and other similar equipment	TV, radios, VCRs, CD and cassette players, electronic game equipment, and other similar equipment
<b>II. Interdependent</b>	Computers and equipment	
	Musical instruments	Musical instruments
	Photographic and cinematographic equipment	Photographic and cinematographic instruments
	Photocopiers	
	Blank recording materials	Blank recording materials
	Paper	Paper
	Manufacture, wholesale, retail and rental of interdependent industries	Manufacture, wholesale, retail and rental of interdependent industries
	Apparel, textiles and footwear	Apparel, textiles and footwear
	Jewellery and coins	Jewellery and coins
	Other crafts	Other crafts
<b>III. Partial</b>	Furniture	Furniture
	Household goods, china and glass	Household goods, china and glass
	Wall coverings and carpets	Wall coverings and carpets
	Toys and games	Toys and games
	Architecture, engineering, surveying	Architecture, engineering, surveying
	Interior design	Interior design
	Museums	Museums
	General wholesale and retailing	General wholesale and retail of partial industries
	General transportation	General wholesale and retail
	Telephony and Internet	General transportation
<b>IV. Non-dedicated</b>		Telephony and Internet
		Cargo handling
		Postage and courier services
		Storage and warehousing

Source: WIPO et al. (2012, 21)

Tables 2.3 and 2.4 display the comparison of the copyright-based industries (creative Industries) in Tanzania in accordance with the WIPO methodological guide. The industries generally correspond, but a few gaps appear in some areas of the Tanzania survey because it was done by the researchers in comparison with the WIPO identification and classification of copyright-based industries.

On the other hand, a large growing body of literature shows that in the new creative economy many elements of copyright-based industries, with the inclusion of traditional cultural

expressions, have contributed to the creation of creative employment opportunities. Therefore, the integration has led to the development of modern creative industries in its wide scope. These include, but are not limited to, video gaming, design and cinema. Similarly, this extends to businesses in choreography, dancing, drawing, weaving and doll-making. In the same way, cultural aspects of tourism through festivals, dance and performances, and visits to museums, monuments, archaeological and other historical sites make a contribution (Cunningham et al. 2008, 67; Ministry of Natural Resources and Tourism 1999, 11; United Nations 2008, 177-178).

To illustrate this, Table 2.5 provides a comprehensive approach to identifying and measuring the impact of creative activity and determining employment based impact within the creative workforce. The illustration is in regard to the Centre of Excellence for Creative Industries & Innovation (CCI) definition of creative workforce (Higgs, Cunningham and Pagan 2007, 5).

**Table 2.5 The axes of ‘creative trident methodology’ for determining employment within the creative workforce**

	<b>Creative Industries</b>	Employed in Other Industries	
<b>Creative Occupations</b>	Specialists Creatives	Embedded Creatives	<b>Total employed in specific Creative Occupations</b>
Other Occupations Employed	Management and Support Staff		
	<b>Total employment within businesses in the specific Creative Industries</b>		<b>The total employment in the Creative Workforce</b>

Source: ARC Centre of Excellence for Creative Industries & Innovation: Australia (Higgs et al. 2007, 5)

As Higgs, Cunningham and Pagan (2007) elaborate, the *creative trident* approach is the sum of:

*Creative occupations* within the core creative industries (*Specialists*), plus those in creative occupations in employment in other industries (*Embedded*), plus the non-creative management and support occupations that are employed within the specific *creative industries* (*Support*) (Higgs, Cunningham and Pagan 2007, 5).

The ‘creative trident methodology’ and WIPO methodological guide of identification and classification of copyright-based industries are both valuable: they introduce the creative industries notion in Tanzania as one of the developing countries, and draw the basis for

evaluating the validity of a creative industries approach as a means for promoting a creative workforce in Tanzania.

Furthermore, current pilot projects based on the advancement of the creative industries in five African nations, the Caribbean and the Pacific undertaken by the United Nations Conference on Trade and Development (UNCTAD) suggests social change as a reasonable approach. Hence, policy orientation assessment of (UNCTAD 2011a) gives an outline of strategies for both fostering social cohesion in communities, and developing creative industries' contribution to social and economic development (UNCTAD 2011b).

Similarly, UNESCO, through the Global Alliance for Cultural Diversity (GACD), inaugurated a project about finding ways to drive innovation in developing countries to support economic development, job creation and social progress (Global Alliance for Cultural Diversity 2002). In the same way, the World Intellectual Property Organization (WIPO) outlines case studies undertaken on intellectual property and traditional, cultural expressions as a means for social identity, social change and innovation in developing countries (WIPO 2003c). In that respect, this study argues that the most pertinent lessons about employing creative industries as a strategy towards youth employment include education and culture as two related aspects that must be integrated as a means of securing social, cultural and economic development.

WIPO (2003a) describes tangible and intangible cultural assets as all creative products consisting of characteristic elements of traditional-based innovations and creations; therefore, these are vital parts of a community's past and cultural heritage. They also serve as inputs into other markets, such as performance, art, tourism, architecture, and fashion (WIPO 2003a, 29). In addition, tangible and imaginative creative outputs include the production of folk art, drawings, paintings, carvings, sculpture, pottery, terracotta, mosaic, woodwork, metal-ware, jewellery, basket weaving, needle work, textiles, carpets, costumes, crafts, music, musical instruments and architectural forms (WIPO 2003c, 28).

Examples of intangible artistic and creative outputs include practices, representations, expressions, knowledge, skills, as well as instruments and objects. Others are artefacts: cultural spaces associated with those communities, groups, and in some cases, individuals are recognised as part of their cultural heritage (such as folktales, folk poetry, riddles, signs, words, symbols and indications). Oral traditions and expressions, including language, are also an instrument of intangible cultural heritage, as are the performing arts (e.g. music expressions,

folksongs, instrumental music, folk dances), social practices, rituals and festive events, knowledge and practices concerning nature, the universe and traditional craftsmanship (UNESCO 2003, 2).



. Source: Swahili Fashion Week 2011: 'arts and craft products'



Source: Swahili Fashion Week 2011



Source: The National Arts Council of Tanzania (BASATA)



Figure 2.2 A selection of creative industries assets found in Tanzania

Figure 2.2 shows some Tanzanian art and values that can be traced from the ancient, historical and native African context, as well as a fusion of modernity. The artistic creations and products connect the creativity and innovation of the local artists; these are the qualities that must be promoted to attract young people to the creative trident.

The classification of tangible and intangible cultural and original artefacts is of value to this study because it provides an outline of the classification of the employment potential within the creative workforce in relation to the creative trident.

#### **2.4.1 Creativity and creative industries**

The United Nations (2008) argues that creativity is something found in all societies and countries. Thus, creativity is linked with originality, imagination, inspiration, ingenuity and inventiveness, and it is through those processes that an individual's formulation of new ideas is associated with knowledge or intellectual capital (United Nations 2008, 3).

Bilton (2007) points out that creativity works as a system and requires organisations rather than creative individuals. Bilton's argument is that the capacity for someone to be creative depends largely on his or her ability to incorporate different ways of thinking. He argues that creativity does not lend itself to what he calls 'new solutions', but to the unearthing of further problems. Therefore, creativity has to be situated in the contexts of its applications (Bilton 2007, 173).

Barrowclough and Kozul-wright (2008) relate creativity to innovation or new ways of doing what are essential, ancient and traditional activities. The point here is in the transformation from culture to creativity as embodied in current tradable forms, rather than as purely cultural events. Such an issue is in the interpretation of functions and values related to economic tools for development. Furthermore, the literature confirms that transformation has the potential to create employment, incomes and gross export revenues and alleviate poverty (Barrowclough and Kozul-wright 2008, 3-4; United Nations 2008, 3-6).

In Florida and Stolarick's (2006) research report, 'Creativity, connections and innovation: A study linkage in the Montreal Region', the co-authors argue that creativity is multidimensional in nature. Embodied in an individual's ability and skills is the capacity to engage in technological advancements. Creativity depends mostly on creative people with knowledge and skills being in an environment that promotes and rewards creativity. In that situation,

creative people receive the stimulus and inspiration to deliver innovation (Florida and Stolarick 2006, 1799-1817).

UNESCO (2002) also points to the multidimensional nature of creativity. UNESCO groups the diverse forms of creativity in three different categories (UNESCO 2002, 1): ‘technology creativity’, which is subject to invention; ‘economic creativity’, which stands for entrepreneurship; and ‘artistic and cultural creativity’.

All definitions given above are highly relevant to this study. They act as an incentive for examining key aspects related to the creativity of young people and their participation in original work as their future careers.

The definition and usage of ‘creative industries’ varies among countries (United Nations 2008, 11), and ‘cultural industries’ and ‘creative industries’ are sometimes used interchangeably (Campbell 2009, 40-41; Galloway and Dunlop 2007, 17-31). UNESCO and the Global Alliance for Cultural Diversity (GACD) define cultural industries in this way:

The term cultural industries refer to industries which combine the creation, production and commercialization of creative contents, which are intangible, and cultural in nature. The contents are typically protected by copyright, and they can take the form of goods or services. Cultural industries generally include printing, publishing and multimedia, audio-visual, phonographic and cinematographic productions as well as crafts and design (UNESCO and GACD 2005, 3).

The United Nations (2008) identifies two key aspects as a ‘distinctive profile’: these develop and maintain cultural diversity on one hand, and they ensure democratic access to culture on the other hand (United Nations 2008, 11).

#### **2.4.2 Skills and qualification development in the creative industries**

The development of skills and qualifications within the creative industries is another aspect discussed by many researchers, writers, academics and policy-makers. Most relate it to knowledge as a primary source for building skills and qualifications for creative work.

This study assesses the teaching provisions, suggests ways to nurture the creative resources in young people, and investigates what learners do and how study environments encourage the creativity that can enable young people to have a better chance of participating in the creative

sector. In Cooksey's (1997) article, 'Tanzania education in the nineties: Beyond the diploma disease', paper qualification syndrome (PQS) was identified as a major problem for lifelong learning, skills and capability development. Cooksey (1997, 27-30) argued that the learning environment in Tanzania taught learners to pass examinations over any other broad goals of intellectual, knowledge or educational paradigms.

Nyerere (1974a) also discussed the problem of the accumulation of paper 'certificates' in his book *Freedom and Development*. He urged caution about this issue when advocating for lifelong learning and skills development for change:

Accumulation of pieces of paper which represents a variety of legal tender for such knowledge has nothing to do with development. Learning has not liberated a man if all he learns to want is a certificate (Nyerere 1974a, 29).

The aspirations of the current study are informed by Cooksey's (1997) and Nyerere's (1974a) arguments and I apply these arguments specifically to the creative sector. That is, skills and qualification development within the creative industries is more than the accumulation of certificates: the way knowledge is acquired by a learner can truly affect his or her life. This research examines if the learning provisions in Tanzania supply and complement the ability to create lifelong learning for young people for their future creative work. However, there is little precedent specifically to guide creative industries education in Tanzania. In that regard, this study examines other international sources. Some useful research about skills development is by Bentley and Kimberly (1999) in *The creative age: Knowledge and skills for the new economy*. Bentley and Kimberly debate a report based on five case studies of innovative programs:

- Citizen Schools in Boston, which involved over 1,000 volunteer professionals as apprentice teachers in a variety of fields
- Harlem Educational Activities Fund in New York City, with their enrichment program for people aged 21 years
- Hyper Island in Karlskrona, a University in Sweden that teaches new-media design
- Waterloo University's Co-operation Education Programme in Canada, with their work-based learning

- Unipart Group from Oxford, which infuses creative knowledge to its employees.

In their writing on the case studies, Bentley and Kimberly reveal a series of challenges, suggestions and conclusions related to creative workforce skills, competencies and capability development. In brief, they argue that the primary educational paradigm still focuses on what students know, rather than how they use the information. In addition, they write that despite qualifications still being necessary to individual success, paper qualifications are no longer enough for students to demonstrate that they are capable of passing examinations. The most valuable feature is the learners' expertise in applying what they have learnt in a new and creative way (Bentley and Kimberly 1999, vii-viii). Bentley and Kimberly (1999) disagree with other people on the traditional notion of creativity: it is not an exclusive characteristic or innate talent, but is how a person applies the knowledge and skills in new ways to accomplish a valued goal (Bentley and Kimberly 1999, viii-ix).

Although all the above studies associate skills and qualification development within the creative industries with knowledge that is applied in new and creative ways, further research and reflection on this topic are vitally important. This is the *raison d'être* of the current study.

One of the most significant current developments based on creativity and skills development is that established by the Michigan State community known as 'birth to work'. To illustrate this, Figure 2.3 provides a comprehensive approach to building and enhancing young people's creative ability.

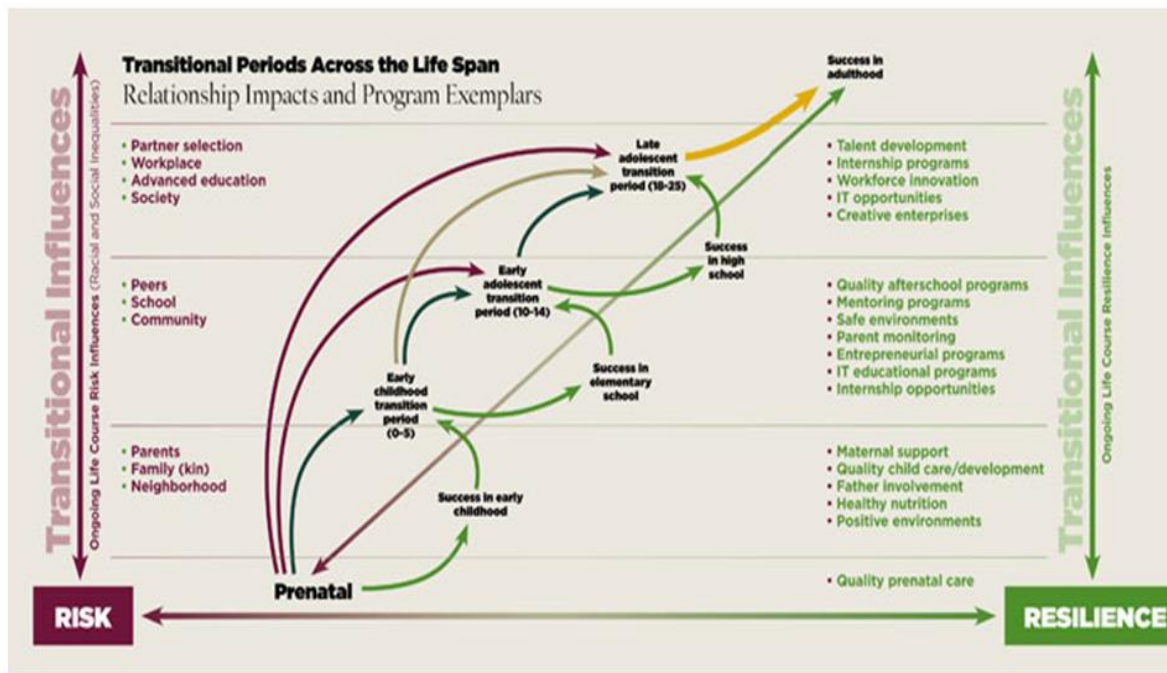


Figure 2.3 From birth to work. Source: The Engaged Scholar Magazine vol.5 Fall 2010: Michigan State University

Figure 2.3 represents a complete development pathway from birth to adulthood up to 25 years of age. Prof. Hiram E. Fitzgerald commented on the above community-driven framework and defined its purpose as follows:

Birth to Work is about building and maximizing the flexible pathways that enable an individual to become a productive and engaging member of a civic, democratic society (Fitzgerald 2010, 2).

The Michigan community concept known as ‘birth to work’ informs this PhD study because it is based on the idea that the development of children’s creativity arises during the period from birth to the end of youth-hood. It also emphasises the intention of building ‘human capital’ as a system that has to start from birth, and continues when children are still at home and then go to school (Welberg 1988, 1-8).

Deriving from this, the researcher argues that the process of promoting creativity and creative work to young people depends primarily on four key elements. The first is promoting an innate skill or competence within young people, which is the ‘cultural capital’ that has to start from home to school (Bourdieu 1977, 487-511). The second element is optimising and nurturing the ‘human capital’, which as Schultz (1960) contends, could be done by investing in education training. The third element is putting compelling social policies in place that inspire young

people and prepare them to enter the creative workforce with competency. The fourth element is devoted governance. It accommodates the responsibility of power, which starts from the parents at home, and extends to schoolteachers, the community, and leaders within various sectors of the young people's profile range. In short, the importance of the 'birth to work' concept within the life of young people is the positive relationship between, and the integration of, theory and training.

Similarly, education for liberation and lifelong learning are two related aspects regarded as a means of bringing about human liberation, justice and development within a society (Mulenga 2001, 1). Creative activities, including those associated with arts and traditional knowledge, appear as assets that can assist in strengthening the lifestyle of marginalised youth (United Nations 2008, 36). Undoubtedly, it is also a step towards developing a sustainable workforce and qualification system within a developing country. However, this study argues that to address youth employment problems, small and medium enterprises, government, policy makers and the private sector must provide many talented young people with creative career opportunities. Eventually, that helps young people in developing their artistic aspirations and assists in meeting Millennium Development Goal Number 1, concerned with the eradication of extreme poverty and hunger (United Nations 2008, 33).

## **2.5 Creative industries in developing nations**

In discussing creative industries in the developing world, this section narrows the focus by extracting a few vivid examples of this new discourse in developing nations. This section refers briefly to available research, projects and distribution figures, the literature review available, and copyright and neighbouring rights law enforcement. Finally, this section incorporates other creative projects in Africa and highlights why the creative industries approach has quickly spread in the developing world.

### **2.5.1 Uptake in developing nations**

In the new global economy, the creative industries approach has become a central issue for sustainable community development (Dewhurst 2008, 1; Florida and Stolarick 2006, 1799-1817; UNESCO and GACD 2005, 4-10). In other words, the role of culture in the overall development of mankind has distinguished itself as something that affects every sphere of daily life (O'Regan 2001a, 2-5). For instance, in most developing countries, there are tangible

and Intangible Cultural Heritage (ICH) elements such as folk-art, paintings, sculpture and pottery; basket weaving, textiles, carpets, costumes and crafts. Other examples of ICH, such as folk poetry, riddles, signs, folktales, performing arts (e.g. folk dances, folksongs, instrumental music), social practices, ritual and festive events (WIPO 2003a, 2-6), informs the need. Based on the people's way of life, the uptake of 'culture' has motivated most creative people to engage in creative works in Tanzania and most of the developing world. As John Clammer (2005) contends:

The re-discovery or recovery of indigenous knowledge, the crisis of representation in anthropology has led to a crisis of relevance ... to assist empowerment at the local level by acting as a midwife to the recovery by indigenous people themselves of the richness of their knowledge systems and the potential application of these to the solution of development problems ... by making the knowledge read "culture" of the developed as valid as the knowledge of the developers (Clammer 2005, 104; Sillitoe 1998, 223-52; Sillitoe, Bicker and Pottier 2002).

Indeed, as cultural experts mentioned above, the 'rediscovery or recovery of indigenous knowledge' (Clammer 2005, 104), and the need to reconvert cultural capital (Canclini 1992, 31) are two main aspects that have extended the role of creative industries. Consequently, these have broadened intellectual property. Evidently, 'Re-thinking the role of Intellectual Property' (Gurry 2013, 1-23) is inevitable at its wide scope.

Thus, the richness of the traditional people's knowledge displayed in their creative works, the application of the skills, and novel ways of interpreting this world (Throsby 2008b, 217-232), including the global economy trend, are what bring about inspiration. Undoubtedly, they qualify the uptake of creative industries as an option towards sustainable community development. Additionally, the cultural assets that exist as tangible cultural heritage and ICH act as inputs in other markets, such as entertainment, art, tourism, architecture, and fashion and have shown the potential of generating economic growth and employment opportunities (WIPO 2003a, 29).

This study postulates that the richness of the traditional knowledge and the diverse cultural history based in community cultural life in Tanzania inform this PhD research. Hence, the significant challenge and the focus of this study is how to integrate and enhance the traditional

knowledge and skills in a learning strategy as a means of promoting creative jobs for young people in Tanzania.

### **2.5.2 Research trends**

Numerous studies have attempted to examine and explain creative industries in the developing world (United Nations 2008, 2010; WIPO 2003b; World Bank 1998; UNESCO 2009). For example, in the light of measuring the size of creative industries, in 2003, WIPO designed a methodology for surveying the copyright-based industries or creative industries (WIPO 2003b). Since then, more than 37 member states have taken the initiative in determining the contribution of the creative industries to their Gross Domestic Product (GDP), generation of employment and trade (WIPO 2003b, 9-35). Briefly, this section reports research findings in Kenya, Malawi, Mexico, Trinidad and Tobago and South Africa.

In measuring the size of copyright-based industries (creative industries) in 2007, the Kenyan government's national studies employed local experts (Nyariki, D.; Wasonga, C.; Otieno, C.; Ogatho, E.; Ikutwa, C.; and Githinji, J.) with assistance from WIPO. The experts employed WIPO's guide (2003b) in identifying and quantifying the economic contribution of the copyright-based industries by estimating their value-add to GDP, their share of the national employment and their revenue generated from foreign trade. For these reasons, and because there was no national policy on creative industries, the focus was to inform policy formulation processes, and eventually, come up with improved policy for the operation of the creative industries sector in Kenya (Nyariki et al. 2009, 32-38).

The research outcomes of the national studies on the copyright-based industries in Kenya conducted in 2007 concluded as follows:

- There was a lack of a well-conceived 'Copyright Act of 2001' (including piracy problems). Because of this, it was recommended that the Act must accommodate provisions to assist law enforcement in regard to the ramification of copyright-based industries in Kenya as identified by the study.
- There was no national policy on creative industries. The research suggested the formulation of the policy with a vision to make it easier to develop and enforce the copyright-based industries as analysed by the study.



- The copyright-based industries contribute significantly to the national economy on the basis of GDP, employment and productivity, and proved to be the fastest growing sector in Kenya's economy. Hence, the recommendations were that the creative industries sector must be 'promoted and protected'. Furthermore, the report insisted that the value of the sector required more recognition than it was receiving from policy-makers (Nyariki et al. 2009, 92).

The study of the economic contribution of the copyright-based industries in Malawi was first carried out in 2009 by Lizzie Chikoti, Jameson Ndawala and Rosario Kamanga in collaboration with WIPO (Chikoti et al. 2013, 12-18). This research was requested by the government of Malawi through the Copyright Society of Malawi (COSOMA). The government of Malawi learnt the importance of copyright based-industries from various international studies conducted in countries such as Singapore, the United States of America, Canada, Latvia and Kenya (Chikoti et al. 2013, 9). In that regard, the government of Malawi wanted to know what was the actual economic contribution of creative activities, and therefore, the action latter served as the basis for policies adjustment, economic planning and promoting growth to the copyright-based industries sector in the country (Chikoti et al. 2013, 14). The study findings show the contribution of copyright-based industries to the Malawi economy in 2009 as follows:

- K30,478,125,760 of value-adding or 3.46% of GDP
- K65,181,173,630 of the gross output or 3.65% of the total output
- K9,053,969,130 of the wage bill or 3.98% of the total employees income
- Employed 26,704 persons or 3.35% of the total workforce (government and private sector) (Chikoti et al. 2013, 23).

These results support previous research into the creative industries that creative economy is not only a tool for community development, but also, a basis for social, economic and cultural development (Clammer 2005, 100-119; Dewhurst 2008; Florida 2007; Throsby 2008b, 217-232).

Other prior studies that have noted the importance of copyright-based industries, as mentioned previously, include but are not limited to:

- the study conducted in Mexico by Victoria Marquez-Mees, Mariano Ruiz Funes, Berenice Yaber and WIPO (Marquez-Mees et al. 2006, 94-211).
- the Trinidad and Tobago study carried out by Vanus James of the University of Technology, Jamaica (James and WIPO 2012, 1-96).
- the study of South Africa's creative industries conducted by Anastassios Pouris and Roula Inglesi-Lotz (Institute for Technology Innovation, University of Pretoria), commissioned by the Department of Trade and Industry and the Ministry of South Africa in collaboration with WIPO (Pouris, Inglesi-Lotz and WIPO 2011, 1-74).

All these studies of creative industries employed the WIPO methodological framework in terms of value added, employment and foreign trade, and made the following suggestions:

- to put in place an effective enforcement of copyright law, and further research projects related to IPR and copyright in particular
- to introduce policies that generate an adequate environment for promoting copyright-based industries
- that copyright-based industries can provide ample employment opportunities for the country in general (a strong creator of creative jobs).

Although these studies touch on creative jobs creation and employment, their analysis is not adequate. This PhD study goes deeper into the promotion of creative work specifically for young people, with a creative industries approach in Tanzania.

### **2.5.3 Other creative industries projects in Africa**

The inclusion of other creative industries projects in Africa postulates events, research, individuals and organisations among a wide range of relevant case studies on youth, policies, culture and creative industries in East Africa and the African continent as a developing world. On the other hand, this research examines and learns from what others say in relation to the holistic study based on the practical linkages between cultural policy and education policy in the promotion of a creative workforce to youth in Tanzania.

One notable organisation conducting related events, policy studies, and projects on cultural and creative industries is Arterial Network East Africa. The Arterial Network started in 2007 and in 2009 established a legal system administered by a secretariat based in Cape Town, South

Africa (2009). The East African regional secretariat has an office in Nairobi, Kenya. Arterial Network's vision is to have a 'Vibrant, dynamic and sustainable Africa creative civil society sector engaged in qualitative practice, in the arts in their own right, as well as in a number that contribute to development, to human rights and democracy and the eradication of poverty on the African continent' (Arterial Network 2009). Since then, the network has done various relevant studies that exemplify African significant cultural policy domain, such as the 2005 UNESCO convention on the protection and promotion of the diversity of cultural expressions. It has also drawn tool kits on arts marketing, arts advocacy and networking, and fundraising. Arterial Network is also working on 'the Nairobi plan of action on cultural and creative industries in Africa'. The Organization of African Unity (OAU) heads of states adopted this plan in 1992 (Arterial Network 2009).

Arterial Network's actions, studies and initiatives are linked to this study, since they provide information on the practices and existing general aspects of East African cultural and creative industries features, traditions and policies which will assist in informing Research Questions 1, 2 and 6.

Art Moves Africa (AMA) (2005) is an international organisation aiming at facilitating cultural and artistic exchange within the African continent. AMA's relevant case study is that done by Kiel (2011) titled, 'The mobility in the context of developments in East African arts scene'. The overall objective of the case study was to identify the main actors of the performing arts sector within the East African regional sphere, and analyse the relevance as well as the frequencies of artistic mobility from this part of Africa towards the entire African continent. This case study had seven specific objectives: (1) underpinning mobility programs and schemes in Europe, (2) improving foreign relations, (3) career enhancement, (4) creativity and new production opportunities enhancement, (5) international market development, (6) talent development and information gathering, and (7) project cooperation and sharing coproduction (Kiel 2011, 11-16).

In this research, Kiel (2011) reports on the prevailing situation in the East African regional touring circuits of performances and the circuit of art works. Kiel (2011) outlines the reports on each of the East African countries: the United Republic of Tanzania, Kenya, Uganda, Republic of Rwanda, Republic of Burundi and Ethiopia. Finally, the researcher provides some recommendations (Kiel 2011, 27-35). Kiel and the Art Moves Africa study provide relevant

information to this PhD study. The research relevance is that, it gives the real situation within the performing and art works within the East African geographical area where Tanzania is inclusive.

The Observatory of Cultural Policies in Africa (OCPA), established in 2002, is an international NGO created with the support of the African Union, the Ford Foundation and UNESCO based in Maputo, Mozambique. This is another organisation with relevant information and research reports on cultural policies in Africa. OCPA's specific roles are to enhance the development of cultural policies by integrating human development through advocacy, promoting information exchange, conducting research, capacity building and cooperation at both a local and international level (OCPA 2002, 1). The organisation, through its website and OCPA Newsletter, publishes a variety of information on cultural policy, research and exchange activities within African countries (OCPA 2002, 1-31).

Initiatives taken by OCPA are applicable to this study because they provide useful information on cultural policies within the African context. This will inform Research Questions 5 and 6.

Other significant and relevant case studies are those conducted by the United Nations Conference on Trade and Development (UNCTAD) in collaboration with the governments of the Republic of Zambia and the government of Mozambique. Zambia and Mozambique are both neighbouring countries to Tanzania. The case studies' relevance is that the pilot projects are policy oriented and support an initiative of strengthening the creative industries through employment and market amplification for development in Zambia and Mozambique. Hence, the projects are focused on the articulation of a development strategy as a means of optimising the economic potential of the creative industries sector for job creation, trade expansion, and social inclusion within the respective countries. In meeting the outlined goals, the projects attempt to examine the countries' current policies in related areas to creative industries with the purpose of achieving the Millennium Development Goals (MDGs) (UNCTAD 2011b, 1-13; 2011a, 1-17).

## **2.6 Theoretical dimensions: Promoting a creative workforce for youth in Tanzania**

### **2.6.1 Culture and creative career development pathways**

In discussing the promotion of a creative workforce for youth, culture is an entity that cannot be diverted. In that regard, and, as UNESCO (2010a) points out:

Culture in all its dimensions is a fundamental component of sustainable development. As a sector of activity, through tangible and intangible heritage, creative industries and various forms of artistic expressions, culture is a powerful contributor to economic development, social stability and environmental protection. As a repository of knowledge, meanings and values that permeate all aspects of our lives, culture also defines the way beings live and interact both at local and global scales (UNESCO 2010a, 2).

As an illustration of the above UNESCO (2010a) statement, culture as a living substance reflects the everyday experiences and interpretations of people's lives. Hence, young people from their birth, and as they grow up in families, tend to learn new things from their elders, peers and other social environments. Furthermore, when these young people go to schools, still all their activities and learning shape them in a way that depicts their future world. For this reason, this study argues that strategies for the promotion of a sustainable creative workforce must start right away from birth to adulthood. In so doing, young people grow up by learning relevant knowledge based on their values, norms, personal skills and interests. In fact, as young people join schools, the education system must draw strategies, learning environment and skills development initiatives relevant for their better lives. Nurturing the creative minds of young people in any society is necessary for raising a generation of innovators (Schwartz 2013).

On the other hand, numerous studies have attempted to define what a career is and the steps towards designing a career pathway respectively. To illustrate, a number of authors (Banks et al. 1992; Crompton and Sanderson 1990; Reid 1999; Robinson, Murrells and Marsland 1997) assert:

a career refers to paid work and implies continuous commitment to employment, with a progression on through a series of hierarchical positions in an occupation or a given organization... it is more to do with the total experiences of adult life incorporating domestic life, leisure, and recreation as well as work (Banks et al. 1992; Crompton and Sanderson 1990; Reid 1999; Robinson, Murrells and Marsland 1997).

However, the key problem with this explanation is that a career addresses the employer and employee relationship. Nevertheless, a creative career development pathway has to include self-employment, and therefore, encouraging young people to consider taking personal responsibility for their future goals. In short, creative workforce development has to

incorporate self-employment as a way towards the development of a systematic view of what young people want, bringing on board the focus on self-employment towards their future, and for the betterment of their lives. Equally important, Bridgstock (2011) argues that ‘evidence from labour force studies and economic modelling suggests that many creative workers are engaged in a *boundary-less career*’ whereby many individuals are free and manage private jobs, being self-employed (Bridgstock 2011, 13-14).

Subsequently, promoting creative career pathways needs a sense of commitment and as Davis (2004) contends, four basic steps are essential in designing a career pathway. These include:

1. *Identification* – in the case of creative career pathways, this will involve the identification of creative young people who would be an asset to the industry and have interest, ambition and inspiration.
2. *Career mapping* – this incorporates deliberate efforts in finding and putting clear opportunities within the cultural and creative industries to go with the interests, ambitions, goals and commitments of creative young people.
3. *Skills auditing* – this is a step by which the interested and identified young people have to prove if they are ready to engage fully in the cultural and creative industries. Thus, identification of their current knowledge and skills and what further skills they need to thrive in society is compulsory at this level.
4. *Development planning* – this refers to the drawing of a road map towards the end goal. Therefore, learning, training or courses in their respective areas of choice and interest follow so as to equip them with the ability to produce creative works that are unique and appropriate (Davis 2004, 4-6).

Perhaps the most serious disadvantage of this approach (as put by Davis) is that related to the commitment of policy makers in Tanzania. Like their counterparts in most developing countries, Tanzanian policy makers tend to ignore or give less attention to young people’s creative interests in their cultural and education policy plans. The pattern of neglect in this area in Tanzania extends to the budget allocations, which have often hampered policy implementation. Tanzania’s government, like most developing countries’ governments, considers arts and culture as options (World Bank 1998).

Because of this, and other related rights for young people, the United Nations (1996), in the World Program of Action for Youth (WPAY) to the year 2000 and beyond, stipulates a well-structured policy framework, and gives practical guidelines for both national action and international support. Furthermore, WPAY focuses on ways to assist governments in strengthening their national capacities, and thus, improve the well-being, livelihood and effective participation of young people in their respective societies. On the whole, the UN has developed a system: the Wide Action Plan on youth, which focuses on five priority strands. These include:

- Employment,
- Entrepreneurship,
- Education (incorporating education on sexual reproductive health),
- Citizenship, and
- Protection of rights and political inclusion (United Nations 1996, 4-7).

Extending that idea, Tanzania's cultural policy statements (1997) and education and training policy (1995) stipulate strategies towards cultural and social development, cultural heritage management and education and training respectively (Ministry of Education and Culture 1995, 81-89; Wizara ya Elimu na Utamaduni 1997, 7-28). So far, however, the challenge remains that there have been few initiatives or practical implementations of the statements. On the other hand, as Ralph Brown (2007a) contends, 'teaching the creative enterprise is still an emergent field of knowledge, with relatively little in the way of pedagogical research' (Brown 2007a, 126-127).

In that regard, this thesis argues that there is a lack of support to determine viable learning that could assist in paving the way to creative jobs opportunities for young people. For example, this creative work could include indigenous musical instrument making, basketry and design, performance, film and photography, folktales and dance, visual arts, music, or in production and co-ordination of traditional cultural exhibitions, festivals and cultural heritage management.

### **2.6.2 Employment and unemployment in Tanzania**

According to the available literature, the meanings of the terms ‘employment’ and ‘unemployment’ vary from one country to another (O’Higgins and ILO 2001, 33-34). In that context, this study relies primarily on the definitions given by the United Republic of Tanzania (2001) in the second edition of *Concepts and definitions for official statistics in Tanzania*, which was released by the National Bureau of Statistics, Ministry of Finance. In short, the status of employment classifies a person into one of these groups: employees, employers, own-account workers and unpaid family helpers (The United Republic of Tanzania 2001, 42).

Taking it further, in Tanzania, there are two broad sectors of employment. These are the public sector and private sector. The public sector includes people working for establishments under central, regional or local governments and other government institutions. It also includes the parastatal sub-sector, that is, people who work for a wide range of establishments. Some branches of the government, either profit making or not, constitute up to 50 per cent of these. The private sector is another category of employment that comprises three sectors: the agricultural private sector, the non-agricultural formal private sector and the non-agricultural informal private sector (The United Republic of Tanzania 2001, 43-44). Unemployment is a state that refers to people (usually above a specified age) who had no work during the reference period, but now are available for and actively seeking work; that is, they are neither in paid employment nor self-employment. In addition, there are people who state that their work, during the reference period, was not valid and reasonable in terms of availability and hours of work (The United Republic of Tanzania 2001, 41).

From the short summary of definitions and concepts of employment and unemployment above, this study observes that white-collar jobs and agriculture are the predominant modes of employment in Tanzania. With this in mind, the study argues that the state has to change its policies so that it is less dependent on white-collar jobs and agriculture. The current development and employment opportunities date back to the 18th and 19th centuries, that is, the ‘agriculture age’ and the ‘industrial age’ respectively. The 21st century is one of ‘creators and empathizers’, a ‘conceptual age’ in which the creative economy or ‘knowledge economy’ invites not only agriculture but also manufacturing and service sectors within the structure of knowledge as a network (Dewhurst 2008, 1; Hearn, Rooney and Ninan 2005, 11-17; Pink 2005, 49; Florida 2002).



The existing literature shows that youth unemployment is a huge global challenge, and the International Labour Organization (ILO) estimates that around 60 million young people are without jobs. Furthermore, in developing countries such as Tanzania, the degree of underdevelopment and poor quality jobs in the informal sector overshadow youth employment (O'Higgins and ILO 2001, 24). Various writers back up the above statement in relation to Tanzania with three key points. First, there is the poor performance of the agriculture sector due to old infrastructure and the significant dependency on rainfall and small family farms. Climate change severely affects the sector, as does the lack of incentives for young people, who are under-utilised within the rural setting. This drives young people to urban areas in search of jobs that they never find. Second, the education system is not conducive to self-employment and provides inadequate support for the informal sector. Third is the restructuring of the public sector and privatisation of the parastatal sector as an adoption of the Structural Adjustment Program (SAP) in 1980. The aim of SAP was to rectify economic crises, which included governmental and institutional reforms to address redundancies and unemployment; however, SAP had a negative impact on these crises (Chacha 1994, 24-37; Leshabari and Kaaya 1994, 24-25; Njohole and Clemens 1977; Omari 2009, 109-118).

President Jakaya Mrisho Kikwete of Tanzania led a round-table discussion during an International Conference on the Great Lakes Summit (ICGLS) in December 2011 in Kampala, Uganda. He said each African nation produces an 'army' of unemployed young people every year as they complete studies at different levels of education. In that context, it was proposed that all labour ministers urgently address the problem before the next heads of ICGLS meeting, scheduled for 2012 in Bangui, the capital of the Central African Republic. The Ministers would submit proposals to their respective governments within six months, addressing ways to help reduce youth unemployment rates (Mushi 2011).

The unemployment position is critical and fundamental to this study because it captures a sense of the urgency to find employment solutions. To address this, research questions 1, 2, 5 and 6 examine how effective linkages between cultural policy and education policy can act as a solution for reducing unemployment for young people in Tanzania.

O'Higgins and ILO (2001), in *Youth unemployment and employment policy: A global perspective*, point out that youth unemployment has a policy aspect. O'Higgins and ILO argue that national and regional policies vary widely across the world. Policies that work well in one

country may not be feasible in another country due to differences related to institutional, social, cultural and economic structures (O'Higgins and ILO 2001, 16). The literature poses some key questions about the failure to integrate young people into good-quality jobs, and addresses reasons for youth employment becoming such a significant concern. The main problems are:

- There is a limited ability to upgrade the skills of young people within the education and training sector in order to raise their employability.
- There is a lack of well-shaped policies and programs that focus on promoting self-employment amongst young people, especially those with other social disadvantages.
- The role of employers in implementing youth employment policy has been overlooked.
- Youth unemployment is sometimes viewed as solely related to those young people who are educated and unemployed (O'Higgins and ILO 2001, 29-40).

The provocations above are fundamental to this dissertation. By investigating these ideas, the research determines whether policy-makers, planners, economists, educators, cultural practitioners and administrators consider the development of a creative workforce to be an emerging opportunity that can help to increase the employability of young people in Tanzania. In that regard, Research Questions 1, 2, 3 and 4 allow the study to advance qualitative and quantifiable data in relation to youth unemployment that lead to evidence-based recommendations.

As outlined by O'Higgins and ILO (2001), youth unemployment is common in both developed and developing countries. Examples from different countries show that the length of time in unemployment can vary widely. In 1997, for example, unemployment in Poland was 24.7 per cent, in Hungary the rate was 16.0 per cent and the rates were similarly high in many countries in Central and Eastern Europe (O'Higgins and ILO 2001, 10). In the Middle East, the current situation is worse and it has triggered the Arab world to desire political, social and cultural change. The results are salutary in countries such as Egypt, Libya, Yemen and Syria to mention just a few (The Guardian Newspaper 2011). Saif and Khalek (2011) wrote about the problem of youth in the Middle East and the job market problems in their article published in the *International Economic Bulletin* of October 27, 2011. The article outlines challenges facing the Middle East in creating good jobs for young people. Unemployment in the Middle East is hovering at 25 per cent, in comparison with the United States, which is at 18 per cent, and the

United Kingdom at 19 per cent. Furthermore, Saif and Khalek write that young men and women are unemployed because of unbalanced economic growth, demographic challenge and lack of job creation within countries in the Middle East and North Africa (MENA) region.

Other reasons outlined by the writers are the mismatch between knowledge and skills development in relation to the unemployed and labour market demand. Other challenges are related to overstaffed government institutions and rising salaries for public sector employees. The high level of public sector employment limits economic growth and traps most workers in public sector jobs. This has affected investments in the private sector, which, as a result, has remained underdeveloped. Finally, Saif and Khalek argue that labour market inefficiencies derive from the rigidity of the sector because job safety programs and comprehensive retirement packages are within the public sector. Saif and Khalek pose a challenge to MENA governments to look at possibilities for policy change, rather than embracing the bureaucratic nature of past regimes (Saif and Khalek 2011, 1-6).

This study argues that young people in any country are conscious of various issues related to social, political and cultural change that exist in their societies, nations and other places around the world. The Swahili people have a proverb: '*Yaliyompata kibeku na ungo naye yatampata*'. My translation is: *What happened to an old winnowing basket is likely to happen to a new winnowing basket too*. This means that what is happening in the Arab world is likely to occur in other places, especially the developing countries that are inflexible to change. In that regard, this study argues that the Tanzanian government, which has an increasing youth unemployment rate to deal with, might profitably adopt the principles of social change outlined by Nyerere (1968) if it is to find a solution.

### **2.6.3 Young people and employment trends in Tanzania**

According to the National Bureau of Statistics (2013), the data based on the 2012 Tanzania population and housing census report shows that youth (aged 15-35 years) constitute more than 50 per cent of the 49.9 million Tanzanians (National Bureau of Statistics 2013). Evidently, Tanzania has a good number of young people who could engage in creative jobs and productive work effectively.

On the contrary, the 2006 Integrated Labour Force Survey (ILFS) shows that approximately 2,194,392 persons were unemployed, which is equivalent to 11.7 per cent of the Tanzania

labour force. Furthermore, the survey shows that unemployment includes approximately 31.4 per cent of young people (15-34 years old). Unemployment estimates for the year 2011 range to 2,368,672 persons, which is equivalent to 10.7 per cent of the Tanzanian labour force (National Bureau of Statistics 2011). In that regard, Tanzania has no population problem but has a population of young people with employment problems. As mentioned earlier, most young people drift from rural to urban areas in search of jobs that are not there. Undoubtedly, most young people are victims of circumstances in this phenomenon, as youth constitute a significant proportion of the population in Tanzania (see Figure 2.3.1 below).

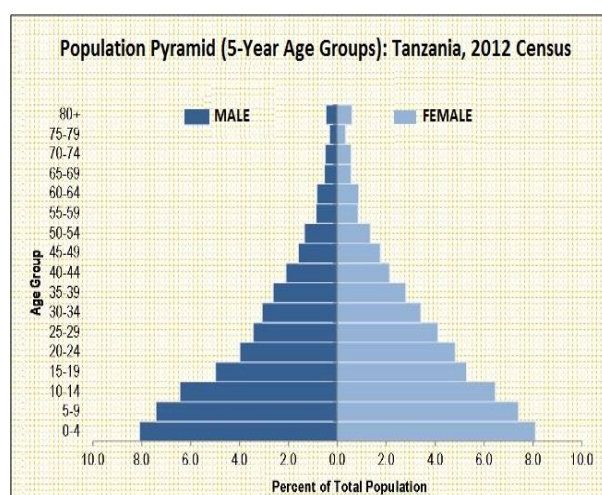


Figure 2.3.1 Population Pyramid. Source: NBS (2013) (webpage)

Recently, the International Labour Organization (ILO) (2013) released a report titled *Global Employment Trends for Youth 2013: A Generation at Risk*, which contends as follows:

Although the regional youth unemployment rate in sub-Saharan Africa is lower than in other regions, it is significantly higher than the adult unemployment rate. Compared with an adult unemployment rate of 5.9 per cent in 2012, youth are twice as likely to be unemployed with an estimated youth unemployment rate of 11.8 per cent in 2012 (ILO 2013, 27).

Additionally, the ILO report highlights that ‘two thirds of working age youth’ in some developing countries are either unemployed or trapped in ‘low-quality jobs’, and the data show that over 75 million young people worldwide are in search of employment (ILO 2013, 27-35). Figures 2.4 and 2.5 reflect the global youth unemployment trends and projections from 2007 to 2013:

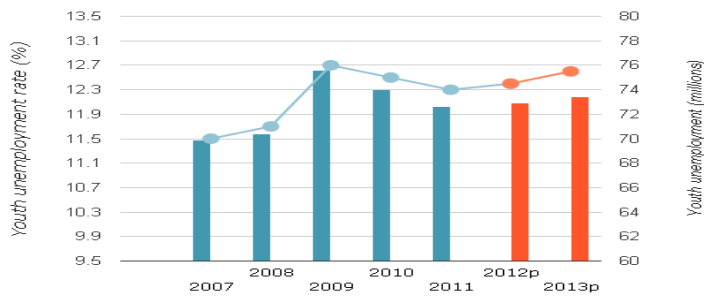


Figure 2.4 Youth unemployment trends

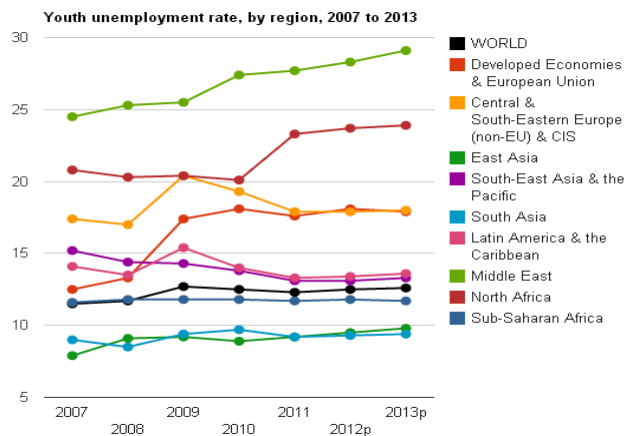


Figure 2.5 Youth unemployment by region, 2007 to 2013

Source: International Labour Organization (ILO) (2013, 27-35)

The ILO survey shows that young people in Tanzania, as one of the developing countries within the sub-Saharan Africa region, face labour market challenges, but it is beyond the scope of this thesis to investigate this in more detail. The crucial point to make here is that the two Ministries of Culture and Education might work together to support Tanzania's young people to secure and engage successfully in creative jobs.

The corrugated road towards the promotion of a creative workforce in Tanzania needs deliberate initiatives so as to nurture talented young people with creative skills for the betterment of their lives. Recent developments, in the light of creating self-employment and giving adequate skills to young people, have led the Tanzanian government and other stakeholders, through the National Economic Empowerment Council (NEEC), to take an interest in equipping young graduates with entrepreneurship skills. The first young graduate entrepreneurship clinic held in May 2013 involved 40 participants from various universities in Tanzania (Magolanga 2013).

Nonetheless, findings from the Integrated Labour Force Survey (ILFS) show that new entrants within the labour market in Tanzania range from 800,000 to one million annually, and all compete for only 40,000 existing job opportunities in the formal sector (National Bureau of Statistics 2011). Evidently, many talented graduates are on the streets, without jobs; therefore, Tanzania is not reaping the potential benefits of the growing educated youth population as a reliable workforce for the country's sustainable development.

However, as Brown (2007a) states, 'the relationship of higher education to the labour market is bound to become more important because student numbers are rapidly expanding'. Thus, Brown suggests that young people must concentrate on freelancing and self-employment as these are the most frequent types of employment in the creative industries (Brown 2007a, 126-127).

In the same way, most young people, especially the disadvantaged population in rural and urban areas (out of school/dropouts both at primary and secondary school levels of education), 'leave school without relevant skills they need to thrive in society, find jobs and better lives' (UNESCO 2012, 171). As an illustration, a research study carried out in Eastern and Southern Africa by scholars from Uganda, Tanzania, Malawi and the Netherlands, shows the 'burden of education exclusion' (Zeelen et al. 2010, 1-10). The study identifies barriers related to the extent of the problem in Tanzania and other parts of Africa. The barriers include poverty, quality of education and political will, policies and practices, and lack of guidance for most young people. This also includes girls who leave school early due to unwanted pregnancies (Fundi 2010, 115-125; Lako 2010, 141-151; Zeelen et al. 2010, 51-64).

For the purpose of the argument here, in Tanzania, strategies for youth employment with a creative industries approach have powerful repercussions on public policies (such as the Cultural Policy and Education Policy, National Tourism Policy and National Employment Policy) in place. Tanzania, like many developing countries, has well structured policies. However, the lack of 'pragmatic initiatives in translating ideas, aspirations and intentions into actions so as to facilitate policy implementation' (Biram 1999, 8), has stood as a serious stumbling block in meeting the underlined cultural and education policy objectives in Tanzania. Hence, a challenge remains: how to make these young people learn new information and skills, not only in schools, but also away from home, to help them nurture their 'cultural capital as in-

born talent or competencies' (Bourdieu 1977; Laurean and Weininger 2003) for the betterment of their future. As Hearn and Bridgstock argue:

Effective student learning is based in adaptive, realistic and adaptable career identity, which in turn is grounded in knowledge of the world of work, along with self-knowledge (Hearn and Bridgstock 2012, 116).

This PhD thesis argues that the lack of employing traditional approaches to impart knowledge and essential skills to youth, for their economic and labour market survival, has remained as a significant setback towards the creation and promotion of creative work for young people in Tanzania.

#### **2.6.4 Intellectual Property Rights in Tanzania**

The Copyright and Neighbouring Rights Act is an important component in the promotion of a creative workforce, and thus, plays a key role in the protection and promotion of creative works in the creative industries. DCMS (2001) defines creative industries as 'those requiring creativity, skills and talent, with potential for wealth and job creation through exploitation of their intellectual property' (DCMS 2001, 5).

Intellectual Property Rights (IPRs) in (mainland) Tanzania are administered by two agencies, the Business Registration and Licensing Agency (BRELA) and Copyright Society of Tanzania (COSOTA), both under the supervision of the Ministry of Industry, Trade and Marketing. Briefly, BRELA deals with industrial property, consisting of patents, trade and service marks, industrial designs, geographical indications of origin, undisclosed information (trade secrets) and integrated circuits topography (WIPO et al. 2012, 13; Matambalya, The United Republic of Tanzania and WIPO 2012, 4-9).

On the other hand, COSOTA, which is both a copyright office and a Collective Management Organization (CMO) with the protection of copyright and neighbouring rights, deals with administering copyright as stipulated in the Copyright and Neighbouring Rights Act No. 7 of 1999. The protection covers literary and artistic works including novels, poems, plays, films, musical works, drawings, paintings, photographs, sculptures and architectural designs. Furthermore, COSOTA deals with other rights related to copyright, such as those of performing artists in their performances, producers of phonograms in their recordings, and broadcasters in

their radio and television programs (The United Republic of Tanzania 1999a; WIPO et al. 2012, 13).

In the history of Tanzania's establishment of a legal framework for copyright, including industrial property law and copyright law, all this dates back to the British colonial era in the late 1920s. The British (colonies) had by then introduced the Copyright Ordinance, Cap 218 on August 1, 1924 as an extension of the United Kingdom (Imperial) Copyright Act (1911). As time went on, after independence (1961), (mainland) Tanzania replaced the Copyright Ordinance with the Copyright Act No. 61 of 1966, and this was later replaced by the current Copyright and Neighbouring Rights Act No. 7 of 1999 (CAP 218 RE 2002), which established COSOTA to administer copyright aspects in Tanzania (WIPO et al. 2012, 13).

A serious effect of the current Copyright Act No. 7 (1999) is based on its review. The review has taken so long, and as a result, loopholes and weaknesses in the copyright law exist, including poor administration and implementation of the rules and regulations. This has led to the rampant piracy of creative works in Tanzania (RAP and BEST-AC 2007, 1-5).

Previous research findings into applying copyright laws found that the execution of Tanzania copyright law is faced with challenges. These include but are not limited to:

- An out-dated law and regulations. Thus, the identified gaps should be reviewed.
- The copyright office and CMO are placed under one office instead of the copyright office regulating the CMO. The government should introduce an organisation that can register, monitor and accredit collecting societies. Thus, artists should establish their own private societies.
- Lack of resources.
- Lack of public awareness. The public should be educated on piracy, and thus understand the bitterness of piracy.
- Piracy. Law enforcers should conduct serious raid operations against pirated materials.
- Low penalties in the current copyright law.



- Lack of training of law enforcers including judicial, police and customs officers. A ‘Police Copyright Crime Investigation Unit’, as well as another unit for the customs department to investigate and appropriate tax matters, could be established.
- Corruption.
- Absence of national Intellectual Property (IP) policy.
- Absence of a copyright tribunal.
- Weak coordination among artists. They should join to have strong associations.
- Weak coordination among enforcement agencies (RAP and BEST-AC 2007, 22-24; WIPO et al. 2012, 17).

The above challenges show there are gaps and weaknesses in the protection and enforcement of the copyright and neighbouring rights law in Tanzania. Of course, that is like in most African and developing nations, as numerous studies have attempted to explain (WIPO 2003b, 6-8). Most creative artists in Tanzania have remained poor because of the rampant piracy of their works. In a research report conducted by Rulu Arts Promoters (RAP) and BEST-AC (2007), based on the review of the music industry as a sector related to the Copyrights and Neighbouring Rights Act, respondents cited some legal setbacks including the following significant case:

State Versus Khalfan Abdallah, Civil Case No. 550 at Kisutu Resident Magistrate Court: Facts: Khalfan was found with three trucks full of pirated audio and audio-visual works. He was prosecuted and found guilty of infringement of copyright. Upon his admission, he was fined to pay TZS 200,000: which he paid immediately and went scot-free. On top of that the police returned the pirated copies to him!

(RAP and BEST-AC 2007, 9).

However, as an illustration, Gurry (2013) states there is a need to re-think the role of Intellectual Property (IP), and the context in which it operates in the contemporary world. In addition, Gurry (2013) points out that:

We have moved from a multilateral world to a multispeed one... there are very active IP policy agendas all over the world... the challenge before policy-makers is to produce answers as quickly as the speed of technology change is producing questions (Gurry 2013, 6-23).

But for the purpose of the argument here, RAP's research is useful because the promotion of a creative workforce is in all aspects related to Intellectual Property (DCMS 2001). However, RAP's findings only touch on one genre of creative works. This study goes deeper into the promotion of the creative industries sector at its wide scope, as those works that require copyright and neighbouring rights law protection.

## **2.7 Education in Tanzania**

### **2.7.1 Informal learning**

The Ministry of Education and Culture (1995) defines education as:

a process by which an individual acquires knowledge and skills necessary for appreciating and adapting to the environment and the ever-changing social, political and economic conditions of society and a means by which one can realize one's full potential (Ministry of Education and Culture 1995, 1).

Training that deals with everyday experiences 'which are not planned and included experiences interpreted by elders or peers is what constitutes informal education' (Kleis 1973, 3-4). Informal, formal and non-formal education all relate to learning knowledge, skills and attitudes, and the most remarkable aspect within that process is learning how to learn, which implies the ability to make decisions about one's own life (Etling 1993, 12). Education, therefore, is a vital link between creativity and innovation: creative capital makes someone unique and innovation within a person acts as one's route to success and productivity (Laaksonen 2010; McWilliam 2008).

In Tanzania, pre-colonial education or 'traditional education', 'emphasized principles of ethical citizenship, acquisition of life skills and the perpetuation of valued customs and traditions' (Ministry of Education and Culture 1995, 1). The transmission of indigenous knowledge and technology has always been through oral traditions and oral practice. In that way, members of a clan or tribe came to know their individual history, which had an unbroken continuity to the

present. Traditional knowledge was regarded as a tool for promoting creative talent and served as a way to communicate, develop, entertain, and pass on oral skills, values, ethics and creativity to young people from one generation to the next (Ministry of National Culture and Youth 1962, 5).

### **2.7.2 Formal learning**

The classic definition of formal education as elaborated by Coombs (1973) is a hierarchically structured, chronologically graded education system that runs from primary school through to university, in addition to regular academic studies and a variety of specialised programs and institutions for full-time technical and professional training (Coombs 1973, 11).

The German and British colonial periods in Tanzania marked the beginning of formal types of learning, which were typically associated with schools. This learning started in primary school and continued to higher learning institutions. The guidance provided was restricted to the few individuals who were chosen to maintain colonial interests (Ministry of Education and Culture 1995, 1). The establishment of formal education marked the beginning of ‘white-collar jobs’, commonly known as ‘knowledge work’ (Pink 2005, 3). The introduction of knowledge work interrupted the progress of informal learning as transmitted by the elders in Tanzania. This interruption disturbed informal education communication and unfortunately encouraged most educated young people to believe that Tanzanians had no real indigenous culture, and that the indigenous culture that did exist was inadequate and a source of shame (Ministry of National Culture and Youth 1962, 1).

### **2.7.3 Non-formal learning**

Looking at learning trends in Tanzania, immediately after independence in 1961, the government passed the Education Act of 1962 to repeal and replace the 1927 Education Ordinance. Since then, various measures have been taken, such as the establishment of principles of ‘Education for Self Reliance’ (ESR), which was a result of The Arusha Declaration (AD) of 1967. One of the Arusha Declaration’s education reform agendas was to integrate theory with the acquisition of practical life skills (Ministry of Education and Culture 1995, 1-2).

The ESR invited a non-formal education that was more learner-centred, and it was formalised in an Education and Training Policy (ETP) document released in the early 1980s. The aim of

ETP was to conduct formal and non-formal, vocational, tertiary and higher education training, as well as to promote science and technology in the country (Ministry of Education and Culture 1995, 14). Non-formal education is defined by Kleis et al. (1973, 6) as any planned and structured educational activity (usually outside of traditional schooling) in which content is adapted to the unique needs of the students (or unusual situations) in order to maximise learning, and other elements, which often include regular school teachers.

Most studies conducted within African countries show that governments have not given priority to their strategic plans when formulating their education and cultural policies. In addition, governments have not taken into account, at planning, programming and implementation levels, and ways to provide strategies that could help to exploit and invest in the intellectual or creative potential of the emerging creative workforce. Instead, most of the governments have opted to reduce expenditures from culture first, while other cultural practices have remained ignored and barriers turned to cultural access, which has eroded the so-called high cultural policy (World Bank 1998; Craik 2007; O'Regan 2001a, 1).

Kiwia (1999), in his article titled, 'A reflection on the context of education reform in Tanzania' says education reform is a policy issue related to policy formulation and implementation; therefore, it is a social phenomenon. Kiwia points out that cooperation between grass-roots members and their institutional leaders is a step towards a successful policy formulation and implementation. He argues that banking on people's participation and consciousness within the entire process results in concrete dividends (Kiwia 1999, 1-25). Thus, the current study argues that the key aspects for elementary transition are transparency, people's participation from the initial stages, looking at causes that help with the understanding of the current phenomenon, and encouraging the people to articulate what they want.

Education at all levels is regarded as a tool that shapes the potential of a maturing person, while creativity in education guides young people towards their actualisation in the political, social and cultural areas of life (Shaheen 2010, 168-169). In order to achieve the aforementioned goals, a 'democratic system' that emphasises freedom of thought is needed if one is to observe innovation within young people's creative works (Carr 2003, 51-63). Despite the production of scientific inquiry through knowledge and technology initiatives, this study argues that the development of innovation and creative work remains an indispensable part of community experiences and cultural heritage.

#### 2.7.4 Arts education

Recently, researchers have shown an increased interest in the field of arts education. Bamford, UNESCO, the Australia Council for the Arts and the International Federation of Arts Councils and Cultural Agencies (IFACCA) (2009), have emphasised that ‘arts education aims to pass on cultural heritage to young people, to enable them to create their own artistic language and to contribute to their global development (emotional and cognitive)’ (Bamford et al. 2009, 21). In addition, Bamford et al. (2009) clarify by stating that arts education, as well as communicating cultural knowledge, also plays a highly significant role in both the learners’ academic and personal level.

Again, Bamford, UNESCO, the Australian Council for the Arts, and IFACCA (2009) agree and elaborate two main approaches to arts education:

- *Education in Art*: implies teaching pupils or students the practices and principles of different art disciplines, with a focus on stimulating their learning, critical thinking and problem solving, thereby enabling them as learners to construct their own cultural identities.
- *Education through Art*: informs art as a vehicle for learning other subject contents and teaching other general educational outcomes (Bamford et al. 2009, 21).

In short, with drastically changing technology and global competition for talent and creative economy, what young people want to know is certainly how to learn the latest knowledge and skills needed for them to lead the best life (Bentley and Kimberly 1999, 9-18; Florida 2002; McWilliam 2008, 16; Segal, Chipman and Robert 1985, 1; UNESCO 2012, i-ii).

This study agrees with the aims and clarification on arts education as illustrated by Bamford et al. (2009). However, there are limits to how far policy makers, curriculum developers and educators in Tanzania can put into operation within the learning environment the idea of the two basic approaches to arts education mentioned above. This study goes further, and examines how this idea is put into practice to help young people learn the latest information and skills relevant to their real world.

As noted above, how to learn new information and skills remains a challenge, as well as the integration and enhancement of traditional knowledge in a learning strategy: hence the search

for ways of adding significant value to arts education. Previous studies related to learning experience relied heavily on Bloom's Taxonomy (1956), built on three types of learning:

- the *cognitive domain*: based on mental skills (knowledge)
- the *affective domain*: related to growth in feelings or emotional area (based on attitude)
- the *psychomotor domain*: related to manual works or physical skills (Bloom 1956, 6-10).

Nevertheless, the learning domains have not escaped criticism from various cognitive researchers, program developers and teachers of cognitive skills.

Related to the learning types, Dansereau (1985) offered a definition of an effective '*learning strategy*' as 'a set of processes or steps that can facilitate the acquisition, storage, and/or utilization of information'. In addition, Dansereau (1985) cautioned that the learning strategy may vary along with a number of fundamental dimensions (Dansereau 1985, 210). Likewise, Harmon and Jones (2005) labelled this as '*learning styles*' and put them into two key folds, namely, 'sensory learning' and 'hemispheric learning'. These categories reflected different ways in which persons prefer to learn or acquire new information and skills for their future lives (Harmon and Jones 2005, 96-97).

A recent study by Tomlinson (2009) found 'learning profile' to be an umbrella term, containing several categories that have a positive influence on student learning. Hence, four categories among the many could intersect, and play a vital role in the whole learning process. These include gender, culture, learning style and intelligence preference (Tomlinson 2009, 28-34).

This PhD study agrees with Bloom's Taxonomy (1956), Dansereau's clarification on learning strategy (1985), Harmon and Jones's (2005) learning styles, and Tomlinson's (2009) learning profiles, which add value to this study and to 'effective student learning' (Hearn and Bridgstock 2012, 116) as the basis for young people's 'intellectual capital' and sustainable creative jobs promotion (United Nations 2008, 3-7). One question that needs to be asked, however, is whether many parents of today, due to 'globalization and social threats' (Ralapanawe 1998, 10-16), do acquire or practise within their cultural and social environment (e.g. folk-tales, folk songs, riddles, music expressions, folk-poetry, folk-dances or traditional craftsmanship)?

Again, are they in a better position of transmitting the knowledge and skills to their children and other young people in Tanzania or within the developing world?

The International Federation of Arts Councils and Cultural Agencies (IFACCA) collaborated with Professor Anne Bamford from the University of Technology Sydney, the Australia Council for the Arts and UNESCO (IFACCA et al. 2005) to produce a report on the 'art-rich' program, based on arts and education research towards the international compendium. In that report, the term 'arts education' is used to describe a part of *culture* that has an impact on children and the *teaching and learning* in the community. Arts education is characterised, on one hand, by its close connection with the school, and on the other hand, by its connection with the independent arts which are inseparable from community organisations. Furthermore, the report clarifies that the meaning of arts education differs from one country to another. For example, in developed countries, new media are comprehensive in the curriculum; in developing countries, the emphasis is on culture and specifically arts (IFACCA et al. 2005, 1-5).

However, the crucial point to make here is about the essence of arts and creativity in schools and for young people. Art gives young people an opportunity to grow by exploring aspects of the world linked to innovation and their critical thinking, and helps to prepare them to face the challenges of their further education and the world of work (Mortimore 1998, 15-25). Related to inspiring young people towards creative work, Erica McWilliam (2008) in her book *The Creative Workforce* notes that this is a key issue for educators, employers, parents and policy-makers. Going further, McWilliam writes, 'With mounting criticisms of formal education and training that young people are currently receiving, the community need to know more about the value of what they are learning...' (McWilliam 2008, 1-2). This study recognises the challenge of integrating arts in the education sector, and therefore examines and states clearly how arts education could be sympathetic to the promotion of creative work for young people in Tanzania.

A research report released in 1993 by the Tanzania Development Research Group (TADREG) points out that schools in Tanzania never teach practical skills. The overloaded primary curriculum has led to the cessation of subjects that were useful in preparing children for agriculture, handcraft and health. The removal of teachers of these subjects, the current primary school curricula, and the resulting teaching and learning outcomes do not produce school

leavers who are ready to work (Cooksey 1997, 121; Mosha 1987, 27; Tanzania Development Research Group et al. 1993, 17-27).

Likewise, Makoye (2001) argues that despite having syllabuses for dance and other performing arts in Tanzanian primary and secondary schools, the Ministry of Education and Vocational Training views this mostly as an extracurricular event for children who are interested (Makoye 2001, 10).

Furthermore, the Tanzanian Cultural Policy (1997) (section 2, sub-section 2.1.2) states that from pre-primary, primary, secondary education and teacher's college, curricula shall include art subjects such as music, fine arts, handicrafts and performing arts. Additionally, the documents state that the subjects are to be examinable in continuous assessment and final examinations at each of the above levels of education (Ministry of Education and Culture 1997, 4). For this purpose, UNESCO (2006) suggests that schools of the 21st century must be able to anticipate further needs and benefit arts education that favours creativity, which is a unique competency of human beings (UNESCO 2006, 38). Hence, arts education includes the study of skills, attitudes and knowledge that support young people to create a bright future. Indeed, shaping the future for young people starts from his or her immediate environment and continues until maturity.

For that purpose, this study also critically examines arts education in Tanzania, how it favours creativity and goes deeper to explore challenges from home to school, and how the government and authorised organisations related to youth take collective action for social change.

Continuing this idea, Shule (2010), in her paper for a training session for the University of Dar-Es-Salaam and the International Drama/Theatre and Education Association (IDEA), writes that lack of political will remains as a critical challenge in the promotion of arts education in Tanzania. Hence, there is a limitation of both social and intellectual development of children (Shule 2010, 1-5).

Another notable feature in arts education is the Seoul agenda, from which UNESCO has drawn a road map for arts education. The plan was a result of the first World Congress held in Lisbon, Portugal in 2006. This road map shows a theoretical and practical framework that contains advice about how to develop and implement a high level of arts education; hence, the point of advancing this program is to improve the welfare of children, youth and life-long learners of



all ages (UNESCO 2011, 1-10). The main goals for the development of arts education are to ensure that arts education is available as a vital and sustainable part of a high quality renovation of education. Goal 2 involves assuring that arts education activities and programs are of a high quality in conception and execution. Goal 3 aims to use arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world (UNESCO 2010b, 1-10).

UNESCO's agenda is useful in this PhD study because it aims to find solutions for problems facing the growing number of young people who cannot be accommodated in the job market; the solutions involve the development of a curriculum that emphasises creativity, innovation and entrepreneurship.

## **2.8 Education policy and cultural policy trends**

Studies by different scholars show that education policy and cultural policy fall under the vast web of public policies. Looking at the education policy direction with regard to its relevance to knowledge, skills, economy and labour force promotion, one notable book is *The Wow Factor: Global Research Compendium on the Impact of Arts in Education* by Professor Anne Bamford in collaboration with UNESCO, IFACCA and the Australia Council for the Arts (2009). The book is relevant because its in-depth analysis on arts education is based on comprehensive and mixed case studies from 24 countries, surveys from 38 countries, government ministries and other organisations, and further input from 17 other countries.

Bamford et al. (2009, 139) argue that around the world, 'mentoring and reporting on educational standard has terribly relied on literacy, mathematics, science and ICT forgetting to include arts and cultural experiences within the child's total education'. Bamford et al. note that this exclusion of arts and cultural experiences comes from an insufficient understanding of the complete process of education. Bamford et al. contend that arts education has repercussions not only to the child, but also to the teaching and learning environment and the community at large. According to Bamford et al. (2009, 139-141), the ineffectiveness of policy implementation comes from three main factors:

- policy-makers not understanding the importance of arts within the education policy
- policy-makers not involving stakeholders in giving their views within the policy formulation process

- policy-makers favouring ‘bottom-up implementation’ processes.

Furthermore, the data from the survey done by Bamford et al. (2009) suggest that general education policy largely ignores the arts; whereas, 59 per cent of the cases show that the public education system did not accept the valid contribution of arts education. The survey figures show that 84 per cent of respondents reported that arts education is an essential part of education policy (Bamford et al. 2009, 66). The survey also revealed that 84 per cent of respondents said that arts education is part of education policy and a mandatory part of school education. Finally, the research suggested that, in most cases, the implementation of a wider range of arts and cultural policy, and strong cultural policy, leads to better arts education in schools. Here, examples were from countries including Germany, Canada, Australia and Finland, where real media coverage of arts education programs has led to more arts education within the curriculum (Bamford et al. 2009, 19-60).

The research by Bamford et al. (2009) is useful to this PhD study because the team of experts examined a broad spectrum of arts education as part of education policy, and the intention for my research is to expand on their analysis. This dissertation evaluates whether the clear analysis and research outcomes from Bamford et al. can be applied to Tanzania. This study illustrates with in-depth attention to effective linkages between education policy and cultural policy as a means of promoting creative work to young people in Tanzania. Research Questions 1, 2 and 6 have guided the process in reference to the outline of this research and its contribution to the dissertation’s main objective.

Wiedemann (2008), in her article ‘Promoting creative industries: Public policies in support of film, music and broadcasting’, argues that there is ‘not any set of policies [that] can be described as optimal for the developing world’. Instead, Wiedemann insists that policies must be customised because of the variation in each country’s creative sector, its resources and its other policies’ priorities (2008, 251). Bomba (2010), in her dissertation submitted for the faculty of the graduate school of Howard University, writes that any policies must be framed from a perspective that is ‘people centred’. This ensures that people can express clearly what they want from the policy, which is vital in the process of policy making (Bomba 2010, 1).

The existing Tanzania National Education and Training policy formulation started in 1989 and culminated in 1995. The overall aims and objectives of the policy are (Ministry of Education and Culture 1995, i-2):

- to assist and promote the development and improvement of the personalities of the citizens of Tanzania, their human resources and effective utilization of those resources in bringing about individual and national development
- to promote the acquisition and appreciation of culture, customs and traditions of the peoples of Tanzania
- to promote the acquisition and appropriate use of literary, social, scientific, vocational, technological, professional and other forms of knowledge, skills and expertise for the development and improvement of the condition of man and society
- to develop and promote self-confidence and an inquiring mind, an understanding and respect for human dignity and human rights and readiness to work hard for personal self-advancement and national improvement
- to enable and expand the scope of acquisition, improvement and upgrading of mental, practical, productive and other life skills needed to meet the changing needs of industry and the economy
- to enable every citizen to understand the fundamentals of the National Constitution, as well as the enshrined human and civil rights, obligations and responsibilities
- to promote the love and respect for work, self and wage employment and improved performance in the production and service sectors
- to inculcate principles of the national ethic and integrity, national and international cooperation, peace and justice through the study, understanding and adherence to the provisions of the National Constitution and other international basic charters
- to enable a rational use, management and conservation of the environment.

The education and training policy and education reform initiatives in Tanzania have been taking place since the late 1980s. The government, through the Ministry of Education and Vocational Training, has taken measures to align the education and training policy with the Tanzania National Vision 2025, which aims to improve the livelihoods of Tanzania's peoples. Other sectorial social policies cover, but are not limited to, the following: (1) Higher Education Policy of 1998; (2) Technical Education Policy of 1996; (3) the Micro-economic Policy; (4)

Poverty Eradication Agenda 1998; (5) the National Science and Technical Policy 1996; (6) the National Training Policy 1994; and (7) the National Employment Policy 1997 (Ministry of Education and Vocational Training 1995).

The inauguration of Tanzania's cultural policy was on August 23, 1997. There is a cultural policy document in Kiswahili and its English translation that comprises policy statements. These are in seven sections and sub-sections (Ministry of Education and Culture 1997, 1-29):

1. Language, which mentions Kiswahili as the National Language. Other sub-sections are of vernacular languages, foreign language and the medium of instruction.
2. Arts and crafts.
3. Cultural heritage management, which has sub-sections: civic responsibilities, cultural resource assessment, aquatic cultural resources, regional and district books, and cultural and environmental conservation.
4. Recreation.
5. Culture and community participation.
6. Education and training, which has sub-sections: bringing up children, education and training.
7. The management and financing of cultural activities, which has sub-sections: management, national values and identity, intellectual property and copyright matters, culture and social development, and financing cultural activities.

The outline above of both the education system and cultural policy in Tanzania gives a background to this study. It helps in examining and discussing the policies to see whether they ensure that creativity for young people is at the heart of what education offers for the advancement of creative work in Tanzania. This study considers it in the context of other projects' relevance in Africa.

## **2.9 Summary**

This chapter has reviewed different literature in relation to education, culture and employment within the creative industries. I explained the philosophical inspiration of social change as a guide for the study and other elements related to this study, including: contemporary theories for youth, arts and culture in Tanzania; arts and cultural funding; and arts and culture marketing in Tanzania. The discussion of aspects related to creativity and creative industries, which

included skills and qualification development in the creative industries, introduced creative industries as a new discourse in Tanzania and other developing nations.

This section about creative industries in Tanzania briefly included the uptake in developing nations, research trends, and other creative industries projects in African countries. This chapter included a section that discussed the theoretical dimensions in promoting a creative workforce for youth in Tanzania. This section outlined culture and creative career development pathways; employment and unemployment trends; young people and employment trends; and Intellectual Property Rights as they relate to creative industries.

The education and training section introduced informal, formal and non-formal education in the learning environment. Then *arts education*, as a way to pass on traditional knowledge and skills to young people and encourage them to introduce their new artistic creations, was examined in relation to the development trend. Education policy and cultural policy trends were also outlined. There are some gaps still to be filled, such as looking at development within the creative workforce, how the policy making process and implementation stages can be used to facilitate change, and the challenges involved in promoting creative work for young people. Nevertheless, by exploring the research questions, this study contributes new evidence and insights to the current body of knowledge, as well as strategies for the promotion of a creative workforce for young Tanzanians.

## CHAPTER 3: RESEARCH METHODOLOGY

### 3.1 Introduction

The main purpose of this chapter is to provide a detailed account of this study's research design. It begins with a detailed account of how the study was carried out. It prescribes the area of the study, followed by the epistemological and ontological underpinnings of the study. The chapter gives an overview of the research purpose, key research questions and research design that was applied. Then it defines the sample of the research and the sampling procedures. This is followed by an explanation of the data collection methods and analysis used to address the research questions. Finally, the chapter ends with a statement on the limitations of the study and challenges encountered during the field work.



Figure 3.1 Map of Tanzania (Source: National Bureau of Statistics)

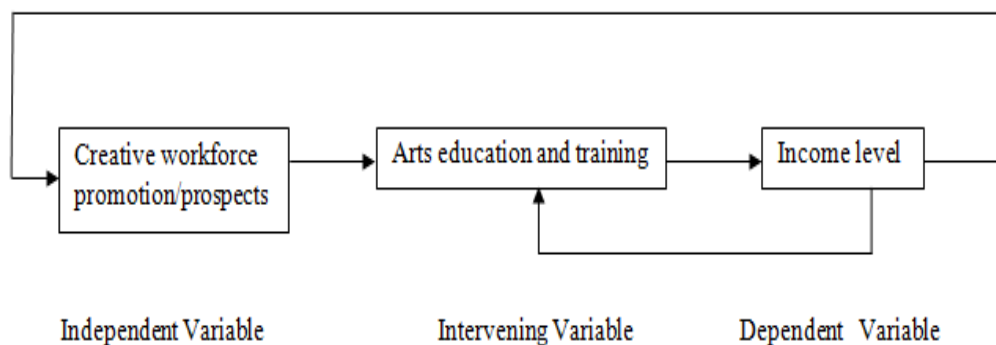
### 3.2 Overview of the research purpose and questions

In reference to what is set out in Chapter 1, this research examines how understanding the relationships between culture, employment and education can help Tanzania's young people to secure and engage successfully in the creative workforce for the betterment of their future. The research critically examines the situation, and analyses strategies for youth employment in Tanzania with a creative industries approach. Indeed, Tanzania has a rich and diverse cultural

history based in community cultural life, which is reflected in the richness of artistic and traditional expressions. However, at present, young people have limited opportunities to exploit this richness and engage in the creative workforce as their future sustainable employment. To systematically meet this aim, the study addresses the following key research questions:

1. *What are the factors affecting primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania?*
2. *How has Cultural and Education policy helped in identifying, measuring and profiling the current and future skills embedded in the creative capital of young people in Tanzania, recognising urban and rural differentiation?*
3. *What is the relationship between the creative sector and the structure of Tanzania's public policies?*
4. *To what extent has the education system inspired youth to discover and improve their creative talents in Tanzania?*
5. *How has the promotion of the creative workforce helped in nurturing the creative capital of youth (both male and female) in Tanzania?*
6. *What future policy and program interventions are recommended to enhance Tanzania's creative workforce?*

These questions were formulated bearing in mind that 'scientific research aims to identify why conditions or events occur... these causes are called independent variables and the resulting effects, dependent variables' (Gray 2004, 74). Furthermore, Gray (2004) contends that a 'variable is a property that can take different values' (Gray 2004, 74). Likewise, changes in one variable lead to changes in another (Black 1993). In conclusion, Figure 3.3 identifies how the independent variable in the present study acts upon a dependent variable through an intervening variable (Gray 2004, 74).



### 3.3 Area of the study

This research was conducted in Dar-Es-Salaam, Bagamoyo, Mwanza, Dodoma, Lindi and Morogoro from July, 2012 to October, 2012. The researcher being a Tanzanian citizen, who has worked extensively in the field of education and culture, understood the above regions appropriate in obtaining adequate representation from relevant creative industries actors, agencies, government ministries and institutions, and geographical perspective. In Dar-Es-Salaam and Dodoma, for example, there are many government ministries and institutions, and many local artists move from rural areas to these cities in search of jobs. Hence, I (the researcher) hoped it would be easier to use my extensive networks and meet a good number of artists, and education and creative industries stakeholders. However, all regions mentioned above (the area of the study), have a large number of artists and relevant creative industries stakeholders, and offer a wide selection of relevant study participants.

### 3.4 Epistemological and ontological implications for the study

According to Creswell (2003), epistemology is ‘the theory of knowledge embedded in the theoretical perspective’ (Creswell 2003, 3), and it provides a philosophical outline for deciding what sorts of knowledge are reliable and useful (Gray 2004, 16). Hence, *epistemology* is a ‘*paradigm*’ (Guba 1990, 17) that guides every (PhD) study. Experts within the research field maintain that epistemology may be based in objectivism, constructivism or subjectivism (Cowger and Menon 2001, 475-477; Creswell 2003, 4; Crotty 1998, 5; Gray 2004, 16-17). The epistemology employed in this study was *constructivism* (Crotty 1998, 3-8), and the *theoretical perspective* adopted to inform this study was ‘*interpretivism*’ (Gray 2004, 16-17).

As Gray (2004) contends, ‘interpretivism is closely linked to constructivism’ in that ‘interpretivism asserts that natural reality (and the law of science) and social reality is different and therefore requires different kinds of methods’ (Gray 2004, 20). Because of this, the researcher was able to use a mixed-method approach, and this led to viewing things with a lens of *phenomenology methodology*, and thus, seeing and understanding the *social reality* as an aspect grounded in human experience (Denscombe 2007, 75-79; Gray 2004, 21; Teddlie, Tashakkori and Johnson 2008, 404).



Pragmatism is generally regarded as the philosophical partner for the mixed-method approach, and thus, distinguishes qualitative approaches that are based on a philosophy of positivism, and qualitative approaches that are based on a philosophy of interpretivism (Denscombe 2007, 118). Despite these differences, this study decided to use a mixed-method approach with a vision, and ‘crucial consideration [of] how well the research tools work rather than how well they fit within a specific research philosophy’ (Denscombe 2007, 118).

Ontology and epistemology are two basic concepts that capture the interrelatedness between the nature of the *reality* and *being*, and provide the understanding ‘*what it means to know*’ respectively (Gray 2004, 16; Grobelnik and Mladenec 2006, 9-10). As already indicated above, ontological issues and epistemological issues tend to go together (Bryman 2012, 27-33; Crotty 1998, 10). Thus, in this social research the researcher employed the concepts of ontology and epistemology, ‘to talk of the construction of meaningful reality’ (Crotty 1998, 10). For clarification of the above procedure and terms used in this research project, aspects of constructivism, interpretivism, phenomenology and methods used (for example: interviews, questionnaire and focus groups) are components related to the current study. See Figure 3.2 (adopted from (Crotty 1998, 5; Gray 2004, 16).

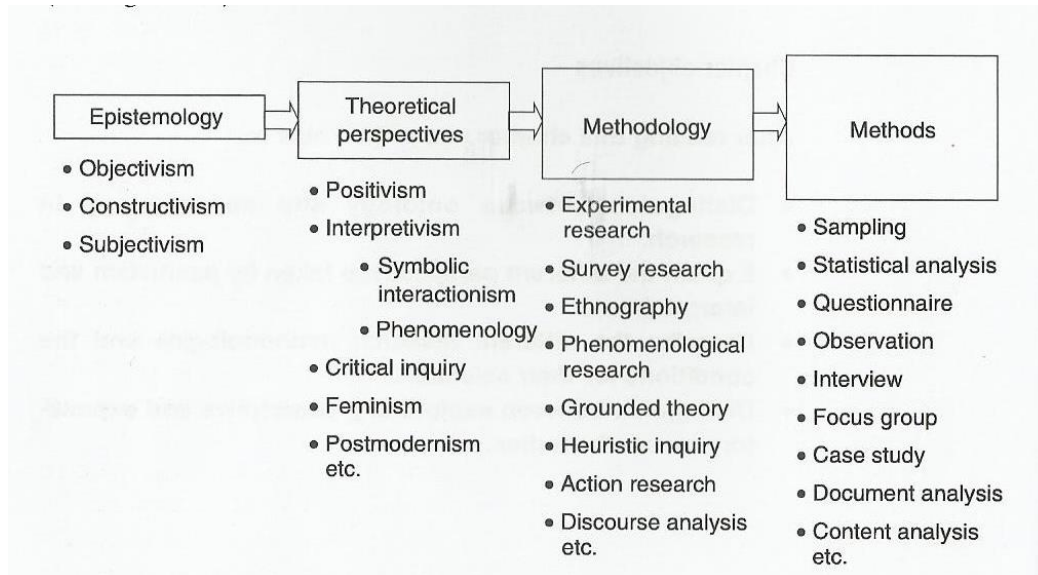


Figure 3.2 Relationship between epistemology, theoretical perspectives, methodology and research methods (adapted from (Crotty 1998, 5; Gray 2004, 16)

### 3.5 Description of research methodology

Crotty (1998) defines research methodology or approach as a ‘strategy, plan of action, purpose or design lying behind the choice and use of a particular method and linking the choice and use

of methods to the desired outcomes' (Crotty 1998, 3). Examples of methodologies include but are not limited to experimental, survey, ethnography, phenomenology, grounded and action research (Crotty 1998, 3-5; Gray 2004, 16).

Phenomenology is an approach employed in the present research that 'focuses on how life is experienced' (Denscombe 2007, 76), and thus, 'holds that any attempt to understand social reality has to be grounded in people's experience of that social reality' (Gray 2004, 21). This approach predominantly analyses qualitative data (Neuman 2006, 88), and interpretivism (the selected theoretical perspective to this study) looks for 'culturally derived and historically situated interpretations of the social life-world' (Crotty 1998, 67). Under certain circumstances, as Crotty (1998) contends, 'objectivism, constructivism and subjectivism have each informed a number of different perspectives'. Furthermore, 'one theoretical perspective often comes to be embodied in a number of methodologies' (Crotty 1998, 12-13).

The current research project employed an overarching case study strategy that incorporated qualitative and quantitative methods of data collection. By incorporating both qualitative and quantitative data, a more robust understanding of the problem can be achieved (Plano Clark et al. 2008, 363). The triangulation of methods establishes a 'pool of more meaningful data' (Cowger and Menon 2001, 477). In short, in the triangulation of methods, the qualitative and quantitative data are normally given equal weighting (Creswell 2003, 211), and finally could be 'merged together into one interpretation' (Plano Clark et al. 2008).

The key point to make in relation to this study is that it is possible to transform some data to the other type, and 'data transformation most often occurs when a researcher transforms qualitative results (such as themes) into quantitative counts (such as how frequently the theme occurred)' (Plano Clark et al. 2008, 379; Smith and Osborn 2008, 53-79). Consequently, this leads to 'well-validated and substantiated findings' (Creswell 2003, 217).

The data the present study gathered include both quantitative data (such as the number of occupations in the creative industries/artistic genre with gender comparison), and qualitative data (such as the words/language participants used to expose their inner feelings related to the education and cultural policies and the promotion of a creative workforce) (Krotz 2006, 303-308). As Yin (2006) asserts, mixed-method research integrates and tightens the five key elements in a single study taking place. These are:

1. The research questions;
2. The unit of analysis;
3. The sample for study;
4. Instrumentation and data collection methods; and
5. Analytic strategies (Yin 2006, 41-47).

To illustrate, the mixed methods employed in this research were helpful in strengthening the five identical elements within the study (research questions, unit of analysis, sample for study, instrumentation and data collection methods, and analytic strategies) (Yin 2006, 41-47). However, the crucial point to make here is that ‘approaches are selected because they are appropriate for specific types of investigation and specific kinds of problems’ (Denscombe 2007, 3). Hence, the ‘unit of analysis, though not the unit of data collection, holds a study together’ (Yin 2006, 43).

### **3.6 Research design**

The selection of the research design influences all outcomes of the study (Miller and Salkind 2002, 18). A research design is ‘a plan, structure and strategy of investigation so conceived as to obtain answers to research questions or problems’ (Gray 2004, 2-4; Kumar 2011, 24; Sekaran 1992, 24). According to Kumar (2011), the research design has two main functions:

- To conceptualize an operational plan to undertake the various procedures and tasks required to complete your study;
- To ensure that these procedures are adequate to obtain valid, objective and accurate answers to the research questions (Kumar 2011, 94).

For this purpose, this study uses an overarching case study strategy that incorporates qualitative and quantitative research as ‘mixed methods’ of data collection (Yin 2006, 41-47), to explore the practical integration of the two ministries of education and culture in promoting a creative workforce for young people in Tanzania.

A key issue in understanding the research design is the positioning of the researcher vis a vis the study. As mentioned previously, the researcher is a Tanzanian who has worked extensively in the field of education and culture, and he found respondents using his extensive networks. As Hammersley and Atkinson (1994) argue, in a sense, all social research is a form of

participant observation because the researcher cannot study the social world without being part of it. Hence, a mode of being in the world, to them is an embodied characteristic of researchers (Hammersley and Atkinson 1994, 249). Despite this, the overarching case study is not constructed as ethnography. Although ethnography ‘literally means a description of peoples or cultures’ (Denscombe 2007, 61), and this study was concerned with young people’s way of life (education, culture and employment), the research was only partially influenced by ethnographic characteristics in design, execution and thinking. Thus, I did not construct the study as ethnography due to the following reasons:

- Ethnographers engage participant observation as their primary method ( Tacchi, Slater and Hearn 2003, 52).
- Traditionally, ethnographers spend months, if not years in a community of interest (Gray 2004, 238-243; Patton 1990; Preissle and Grant 2004, 178).
- This social research project took place over a short three month period. Hence, it employed a cross-sectional study design, aimed at ‘finding out the prevalence of a phenomenon, situation, problem, attitude or issue, by taking a cross section of the population’ (Kumar 2011, 107). This was done with regard to time constraints, resources and the study population (Gray 2004, 31-32; Kumar 2011, 107).

Nevertheless there are examples of ethnography characteristics in this study (Denscombe 2007, 61-62). These include:

- *Procedures for research permits and field work.* I sought the local permits (in Tanzania) in a culturally appropriate manner (see for example appendices 6 and 7). Likewise, questionnaires, focus groups and interviews with some respondents were in Kiswahili, the local and national language (see appendices 2, 3 and 4).
- *Holistic perspective approach of ethnography.* I (the researcher) kept in mind the need to look at ‘the inter-linkages between the various features of culture and to avoid isolating facets of culture from the wider context within which it exists’ (Denscombe 2007, 62) (for example, when conducting focus groups at a local village level, I was aware of cultural norms, values and ethics).

- *Focus*. I considered how the young people (creative artists) being studied saw their world, understood their life circles, meaning and the way they perceived their reality (Denscombe 2007, 61-62).

However, rather than an ethnographer, I was really an insider observer, and this offered distinctive advantages to the current study. These include: (1) the use of Kiswahili language reinforced communication and helped in understanding the ‘participant’s point of view and their social world’ (Kanuha 2000, 439-442; Labaree 2002, 97); (2) enhanced relations to life between the researcher as an insider and a scholar and respondents as persons outside the scholarly community; and (3) as argued by most experts, all social research is a form of participant observation (Hammersley and Atkinson 1994, 249), thus, both the researcher and participants in this study engaged in an experience, and started a ‘discourse of doing’ which put them (both) on ‘the inside’ of the ‘communication hologram’ (Hearn and Stevenson 1998, 119). The communication hologram is the right place from which information and ‘action beyond the research results’ can be accessed and ‘described adequately’ (Hearn and Stevenson 1998, 118-119). That is, perhaps what matters most is the ‘personhood of the researcher’ including ‘her or his membership status in relation to those participating in the research’ (Dwyer and Buckle 2009, 54-63).

Subsequently, it is best to think of the research design as a case study incorporating mixed methods and undertaken from an insider observation position. The case study strategy suited the time constraints, research resources, and the need to meet the study objectives so as to understand the issues outlined (for creative young people in Tanzania) in a holistic way, and to make an integrated contribution at a national level (Gray 2004, 125-132; Kumar 2011, 107). As Denscombe (2007) argues, case studies have a focus, they allow for accounts of socially complex situations, and the triangulation complements the strengths of the study (Denscombe 2007, 35-38). Additionally, case studies lead to a more comprehensive understanding of the case, and, finally, give the researcher the flexibility not to impose controls (Denscombe 2007, 35-38; Hendry 2008, 3-7; Marcus 1995, 96-100; Yin 1994, 33).

As noted above, this study uses a mixed-method approach that is viewed through the lens of an interpretative methodology (Gray 2004, 16-23; Smith and Osborn 2008, 53-79; Yin 2006, 41-47). However, the crucial point to make here is that the research design helped the researcher to confront basic questions, such as:

- What procedure will the study adopt in obtaining answers to the research questions?
- What evidence is appropriate to answering questions?
- How will the researcher carry out the task throughout while incorporating different components of the research process? (Gray 2004, 123-127; Kumar 2011, 93-96; Yin 1989, 9).

This being a three month activity, with resource constraints, I adopted a cross-sectional study using a ‘snapshot’ approach; thus, I collected the data at one point in time (Gray 2004, 31-32; Kumar 2011, 107). The schedule (Table 3.1) shows a detailed timescale for the investigation:

**Table 3.1 Timescale for field work**

Strand	Date	Place	Activity and Remarks
1	30/7/2012 to 12/09/2012	Dar-Es-Salaam	<ul style="list-style-type: none"> <li>- Arrived from Brisbane</li> <li>- Reported to the National Arts Council (given an office at their premises)</li> <li>- Conducted 16 Interviews</li> <li>- Distributed 20 Questionnaires and received 18 at the end</li> <li>- Conducted one Focus Group Discussion at the National Arts Council hall (eight participants)</li> <li>- Attended artists ‘Press Talk’ event held at the National Arts Council hall, and took part in presenting on and discussing ‘The creative job creation initiatives for young people in Tanzania’</li> </ul>
2	13/09/2012 to 20/09/2012	Mwanza	<ul style="list-style-type: none"> <li>- Reported to the City Cultural Officer</li> <li>- Conducted one interview at Butimba Teachers College</li> <li>- Conducted one Focus Group Discussion at Gandhi Hall in Mwanza Municipality (10 participants)</li> <li>- Distributed 15 questionnaires and managed to receive 10 at the end</li> </ul>
3	27/8/2012 to 28/09/2012	Bagamoyo	<ul style="list-style-type: none"> <li>- Conducted two interviews at TaSUBa and ADEM institutes.</li> </ul>

			- Attended Bagamoyo College of Arts Festival (27/9/2012) and was invited to present a paper, 'The cultural policy and strategies for exploiting opportunities for creative works for young people in Tanzania'.
4	30/09/2012 to 3/10/2012	Dodoma	<ul style="list-style-type: none"> <li>- Reported to the District Cultural Office</li> <li>- Conducted one Focus Group Discussion at Vijana Mambo Poa premises (six participants)</li> <li>- Distributed 10 questionnaires and managed to get back six</li> </ul>
5	6/10/2012 to 10/10/2012	Lindi	<ul style="list-style-type: none"> <li>- Reported to the District Cultural Office</li> <li>- Conducted one Focus Group discussion at Ilulu Stadium in Lindi Municipality Council</li> <li>- Conducted one Focus Group Discussion (10 participants)</li> <li>- Distributed 17 questionnaires and finally received 10</li> </ul>
6	16/10/2012 to 18/10/2012	Morogoro	<ul style="list-style-type: none"> <li>- Reported to the Cultural Officer: Morogoro Municipality Council</li> <li>- Conducted one Focus Group Discussion (12 participants)</li> <li>- Distributed 17 questionnaires and at last received 11</li> </ul>

### 3.7 Piloting questionnaires

I employed research instruments such as an interview schedule, focus group (moderator's) questions and questionnaires for the field study (Kumar 2011, 158-159). After the construction of these research instruments, all were translated into Kiswahili (the local and national language mainly used in Tanzania). Furthermore, I pilot tested the questionnaire under 'actual field conditions on a group of people similar to the study population' (Denscombe 2007, 156; Gray 2004, 205; Kumar 2011, 158-159).

The purpose of pre-testing was to make sure that the questionnaire was working as specified (Preissle and Grant 2004, 320), and reduce questions that were likely to mislead (Gray 2004, 194). Therefore, testing made sure that the questionnaire 'entails the critical examination of the understanding of each question and its meaning as understood by a respondent' (Kumar 2011,

158). In piloting the questionnaires, I invited first three people who were not part of the target group (Gillham 2000).

I learnt that some questions needed to be amended (content and style); a re-trial was made with 10 people because the minimum number of questionnaires for a pre-testing should be 10 (Fink 1995a). Thereafter, the questionnaire was accurate and unambiguous, thus, in conducting the study, it reduced the ‘incidence of non-response’ (Arksey and Knight 1999; Gray 2004, 205).

### **3.8 Research sample**

The sampling method of this research aimed to secure a majority of key policy, arts, cultural and educational stakeholders. Despite the fact that Tanzania has a multitude of creative actors (based in rural and urban areas), who could have been participants in this study, it was not possible to invite the entire population because of its large size, time constraints and lack of research resources (Gray 2004, 82-83). In other words, the notion of a research sample implies a population from a sampling frame, from which the sample is drawn (Bless, Higson-Smith and Kagee 2006, 97). The sample was a convenience sample, but the researcher sought to secure the best sample representative of the population, considering possible unit, adequate in size, and unbiased (Bless, Higson-Smith and Kagee 2006, 97-98; Gray 2004, 82-85; Creswell and Plano Clark 2011; Babbie 1999, 89).

As Williams (2003) points out, ‘selected carefully, a small sample of a large population can be more representative than a large sample of a small population’ (Williams 2003, 78). Hence, ‘a good sample is a miniature of a population – just like it, only smaller’ (Fink 1995b, 1). In that regard, this study employed convenience sampling, but with consistent attention paid to obtaining representation from relevant geographical, gender, and industry segments (Denscombe 2007, 13). Thus, the focus groups, questionnaires and interview participants were from: Dar-Es-Salaam, Bagamoyo, Lindi, Dodoma, Morogoro and Mwanza regions in Tanzania.

A researcher may use his or her own discretion in the selection of sample members with a specific purpose in mind (Babbie 1999, 205; Gray 2004, 83-84; Neuman 2006, 222). Thus, the researcher selected participants from the above-mentioned regions while keeping in mind:

- The richness of the cultural assets as goods, activities and services within the area or localities;



- The bigger population of residents within the area as identified in the 2002 Tanzania population and housing census report (National Bureau of Statistics 2013);
- The large number of artists and other creative industries stakeholders in the selected regions as identified by the National Arts Council (BASATA 2010), the registrar for arts and artistic groups, associations and federations in Tanzania;
- The possibility of undertaking some participant observation (the social research is a form of participant observation) (Hammersley and Atkinson 1994, 249), and interpretative analysis while interacting with the lives of the creative artists in the respective sample area; and
- The availability of a wider comparison within these regions, which made it possible to generalise the research findings and confirm the validity and reliability of the data (Gray 2004, 135-140).

### **3.9. Data collection methods**

As mentioned before, the overall aim of this study is to examine how understanding the relationships between culture, employment and education can help Tanzania's young people secure and survive in the creative workforce for the betterment of their future. As the United Nations (2008) points out, creative industries like creative economy framework aspects are dynamic and multidisciplinary in nature. In that regard, the United Nations (2008) suggests for the integrated cross-cutting public policies to employ 'inter-ministerial actions' and 'institutional mechanisms' to facilitate synchronised and mutually supportive economic, social, cultural and technological policies (United Nations 2008, 35).

Based on the UN's philosophy, this research critically examines the situation, and analyses strategies for youth employment in Tanzania with a creative industries approach. In order to accomplish the exercise, this study involved both qualitative and quantitative methods of data collection. The strategy helped the research to use conventional and unconventional sources to address the research questions (Yin 2006, 41-47). Thus, the triangulation of information helped the researcher to see the same things from different perspectives, and did allow for the comparison of findings from various sources (Bell 2005, 116).

The overarching case study strategy contained interviews, questionnaires, focus groups and use of secondary sources (Creswell and Plano Clark 2011; Tashakkori and Teddlie 2003; Yin 2006, 41-47). Furthermore, the study adopted some elements of participant observation method (Tacchi, Slater and Hearn 2003, 52). According to Denzin (1978), triangulation is the combination of methodologies in the study of the same phenomenon, and it has three possible outcomes:

- Convergence,
- Inconsistency, and
- Contradictions. Whichever outcome prevails, the researcher can make explanations of the social phenomena under examination (Denzin 1978, 14-15).

For this purpose, I employed a mixed-method approach to broaden and strengthen the research because the ‘stronger the mix of methods, the more the researcher can reap benefits from using the approaches’ (Yin 2006, 41-42).

### **3.9.1 Interviews**

In social studies there are different types of interviews to choose from (Denscombe 2007, 173-204). This study involved semi-structured interviews as a tool for collecting data. Gray (2004) writes that semi-structured interviews ‘allow probing of views and opinions where it is desirable for respondents to expand on their answers’. I recorded the responses by note-taking and tape-recording. This provided the required validity and reliability of the information so that other researchers can accept the findings (Gray 2004, 217-218).

Between August 7 and September 17, 2012, I organised 19 voluntary participants for face-to-face interviews. Each interview lasted one and a half hours and was audio and video recorded (Denscombe 2007, 188; Gray 2004, 216). The carefully selected participants included government officials, policy-makers, law enforcers, planners and decision-makers within government ministries, institutions, and related agencies within the arts and cultural sector who were likely to contribute well to the discussion of the issues concerned. Sixteen interviewees were from Dar-Es-Salaam, two from Bagamoyo and one from Mwanza.

During the interview sessions, participants discussed aspects of educational and cultural policy in Tanzania by addressing questions such as:

- What factors affect primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania?
- To what extent has the education system inspired youth to discover and improve their creative talents in Tanzania?
- What future policy and program interventions are recommended to enhance Tanzania's creative workforce? (see appendix 4 for more interview questions).

Table 3.2 shows the 19 interview sessions I conducted in this study.

**Table 3.2 Interviews schedule**

No	Date	Ministry/Institution/Agency	Place
1	7/8/2012	Ministry of Information, Youth Culture and Sports (MIYCS)	Dar-Es-Salaam
2	10/8/2012	The National Arts Council of Tanzania (BASATA)	Dar-Es-Salaam
3	14/8/2012	Tanzania Culture Trust Fund (Mfuko)	Dar-Es-Salaam
4	14/8/2012	Copyright Society of Tanzania (COSOTA)	Dar-Es-Salaam
5	16/8/2012	University of Dar-Es-Salaam, Fine and Performing Arts (FPA) Department	Dar-Es-Salaam
6	17/8/2012	Tanzania Institute of Education (TIE)	Dar-Es-Salaam
7	22/8/2012	Ministry of Education and Vocational Training (MoEVT)	Dar-Es-Salaam
8	22/8/2012	Ministry of Labour and Employment (MLE)	Dar-Es-Salaam
9	23/8/2012	Ministry of Community Development, Gender and Children (MCDGC)	Dar-Es-Salaam
10	23/8/2012	Ministry of Natural Resources and Tourism (MNRT)	Dar-Es-Salaam
11	24/8/2012	Ministry of Industry, Trade and Marketing (MITM)	Dar-Es-Salaam
12	27/8/2012	Institute of Arts and Culture Bagamoyo (TaSUBa)	Bagamoyo
13	27/8/2012	Agency for the Development of Educational Management (ADEM)	Bagamoyo
14	29/8/2012	National Examinations Council of Tanzania (NECTA)	Dar-Es-Salaam
15	31/8/2012	Institute of Adult Education (IAE)	Dar-Es-Salaam
16	5/9/2012	Tanzania Library Service Board (TLSB)	Dar-Es-Salaam

17	11/9/2012	Small Industries Development Organisation (SIDO)	Dar-Es-Salaam
18	14/9/2012	Vocational Education and Training Authority (VETA)	Dar-Es-Salaam
19	17/9/2012	Butimba Teachers College (Arts Department)	Mwanza

The study deliberately selected the above organisations because they maintain relevant information and they were likely to contribute well to issues that are concerned with this research. Furthermore, the aim was to elicit information from interviewees and gain an in-depth idea of the ‘truth’ according to the unique vision they have because of the positions they hold (Bryman 2008, 192; Denscombe 2007, 189).

Wengraf (2004) argues that despite the ‘semi-structured in-depth interview’ being partially set in advance, the interviewer often has to improvise. The researcher’s success depends primarily on three factors: (1) a high level of preparation before the session, (2) a high level of discipline and creativity in the interviews, and (3) a high level of analysis undertaken after the interviews (Wengraf 2004, 3-5). Although ‘all research methods have their problems and limitations’ (Bowling 2002, 1-3), using a face-to-face interview approach and multiple research methods to investigate this policy aspect is relevant because of the complexity and sensitive nature of the research topic.

Walliman (2005) recommends that ‘when considering what data you might require, consider carefully the source, the availability, and the possible methods of collecting data. When considering analysis, think about the tools, techniques and resources required’ (Walliman 2005, 270). Continuing this thought, he suggests that the interview phase has to take the traditional precautions to prevent oversimplification of responses. To do this, the researcher had to ask many questions about the same topic from a variety of different angles. In that context, this form of triangulation assisted in building up a complete picture of the complex problem at the heart of this research (Walliman 2005, 286).

### **3.9.2 Questionnaires**

I distributed questionnaires to creative industries stakeholders (young people) aged 15 to 35 years. These cultural actors were invited because they were remarkably familiar with challenges and opportunities within the arts and cultural sector, and could evidently represent the ‘youth voice’, and contribute substantially to a discussion of how best to promote the creative workforce for young people in Tanzania. I informed participants that their participation

was entirely voluntary, and that the project might not benefit them directly. However, I made it clear that their contribution to the study would help in the identification of challenges to positive change in young people's lives, and of effective means of nurturing the creative talents of youth, both male and female, in Tanzania. A total of 57 people agreed to complete a paper-based questionnaire with Likert scale answers (strongly agree - strongly disagree). Among the 57 participants, 18 were from Dar-Es-Salaam, 10 from Mwanza, 8 from Dodoma, 10 from Lindi and 11 from Morogoro; there were 12 females and 45 males. The questionnaire asked for responses related to:

1. Identification of the extent of the problem and actions to take,
2. Promotion of young people's participation in creative works, and
3. Elimination of youth unemployment and generation of a bright future in their creativity.

Dornyei and Taguchi (2010) contend that questionnaires are useful tools in data collection precisely because they can generate three types of data about the respondent:

- from factual questions, you can gain information about a respondent's characteristics, such as age, gender, race, residential location, occupation or level of education, which can help the researcher to interpret the findings
- from behavioural questions, you can gain information about a respondent's actions, lifestyle, habits and personal history
- from attitudinal questions, you can gain information about a respondent's attitude, opinions, beliefs, interests and values.

Furthermore, Dornyei and Taguchi (2010) assert that questionnaires employ categories, viewpoints and models that have been defined by the researcher in advance; they are likely to assist in collecting quantifiable data that determines the relationship between the categories; and they can be used to test research hypotheses (Dornyei and Taguchi 2010, 9). Researchers have identified various aspects to consider when designing a research proposal. These include the philosophical outlook, epistemology or theory of knowledge, the strategy or plan of action, and, finally, the methods or techniques and procedures of data collection and analysis. The researcher used questionnaires in this study to assist in collecting factual information and

opinions that can serve as data for analysis (Creswell 2003, 4-5; Crotty 1998; Denscombe 2007, 153-155).

Many types of questionnaires exist; however, this research used self-completion questionnaires, which are very similar to structured interviews (Bryman 2008, 217). Bryman (2008) suggests that this type of questionnaire has two main benefits. Most questions will be closed questions, which tend to be easier to follow and shorter. Likewise, this type increases the likelihood of response and thus, questionnaires become cheaper to administer from a sample of the public (Bryman 2008, 217-218).

### **3.9.3 Focus groups**

This study included focus group discussions as a method to obtain information from young people as group members and allow them to share their experiences and thoughts as they compare their contributions to what others have said (Morgan 2006, 121). In that perspective, I invited people who had: (i) first-hand experience within the arts and cultural sector, and (ii) knowledge and understanding as activists and experts within the cultural and education sectors. Hence, these young people were likely to contribute well to an exploration of the issues concerning the betterment of the future for the young in Tanzania. They were divided into five groups, each comprising between six and nine participants. Each session was of one and a half hours to two hours duration, and each involved an audio and video recording. The researcher carried out the activity in the following sample areas: Dar-Es-Salaam at the National Arts Council hall on 2 August, 2012; Mwanza on 18 September, 2012 at Gandhi Hall; Dodoma on 1 November, 2012 at Mambo Poa Youth Premises; Lindi on 9 November, 2012 at Ilulu Stadium; and Morogoro at Nunge Community Centre on 15 November, 2012.

Participants in the focus group sessions discussed their opinions of: the current education system, and its relevance to the growing number of primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania; their feelings on the arts and cultural sector in general; and the interrelated nature of the creative sector and Tanzania public policies. The focus was on ways in which to improve Tanzania's creative workforce for the prospect of young people's better lives.

Information about the focus group members and their experiences, actions, beliefs, perceptions and attitudes was used as evidence to help answer the research questions (Kitzinger 1995, 299;

Powell and Single 1996, 499-500). This study involves people with first-hand experience, including artists, producers, arts promoters and activists within the creative industries, as well as educators, journalists, distributors, and educational and cultural practitioners; the group dynamic helped to stimulate new perspectives (Denscombe 2007, 178-121; Gray 2004, 111).

I acted as a moderator to manage the discussion and allowed the participants to share their different opinions and experiences. The current study, as mentioned before, recruited between six and nine participants stratified within the creative industries. The selection of the group members helped to make it easier for participants to talk openly and for the group's contributions to remain fruitful and relevant (Denscombe 2007, 181-182).

### **3.9.4 Documents**

Documents are among the four main data sources that social researchers can use (Denscombe 2007). Others include questionnaires, interviews and observations. All these methods provide alternative tools to the researcher for the collection of empirical data. They support the researcher to gain (1) a clear picture of things, (2) an accurate measurement of things, and (3) facts and evidence about the subject matter (Denscombe 2007, 133).

The current study used the existing literature as secondary data to find out what other researchers and experts say about the phenomena. This led the researcher towards a more comprehensive understanding of the research gaps that must be filled (Jackson and Herranz 2002, 10-11). In reference to the research problem, the cornerstone of this study's argument revolves around the in-depth essential factors related to the design of public policy. The key point was how to plan, program, integrate, implement and provide a regulatory framework.

This research consulted secondary data, such as relevant Tanzanian documents, records, books, journals and critical reports. Other sources included newspapers, publications of both local and international organisations, company reports, committee minutes, statistics and newsletters. This comprehensive coverage was important because the study seeks to identify, explore and summarise a variety of issues related to the main topic. Secondary data sources have certain strengths, for example, they are stable, easy to review repeatedly, precise and qualitative. They also contain a wide range of comprehensive information that can provide an up-to-date picture (Denscombe 2007, 12; Gray 2004, 135).

### **3.10 Data analysis**

Because this study was designed as empirical research, it was necessary to apply both qualitative and quantitative data analysis techniques to develop relevant ideas and meet the research goal. The study considered the relevant ideas as key points that help in answering the research questions (Blaxter et al. 2006, 193-198; Denscombe 2007, 97-102).

The data included recordings of the 19 interviews, the five focus group discussions, individual field notes, video clips and photographs for the entire data collection exercise. Afterwards, the researcher conducted the transcription of the recordings of the focus groups and interviews. In transcription and analysis of the recordings, the researcher employed Interpretative Phenomenology Analysis (IPA) to explore in detail ‘how participants made sense of their personal and social world’ (Smith and Osborn 2008, 53). The researcher analysed the data following systematically the steps as Smith and Osborn (2008) remind us:

1. Transcription;
2. Analysis;
3. Looking for the themes for the first case;
4. Connecting themes;
5. Clustering of the theme;
6. Continuing the analysis with other cases; and
7. Finally, writing up (Smith and Osborn 2008, 53-67).

The mixed-method approach and the chosen instruments of data collection generated a large amount of healthy data (in information) that needed to be systematically organised by the researcher. Thus, it required the reduction of the collected data from reading and analysis (Richard 2009). As a researcher, the main concern at this level was to reduce the data by making it more accessible and organising it to a more general idea, theme, categories or codes (Lewins and Silver 2007, 81). Hence, this offered a way not only to organise the data but also evaluate it, all in the light of trying to understand meanings that emerged from the text. Finally, this assisted in the analysis by bringing the theories to bear on this particular data or ‘move up from the data to concept’ (Richard 2009, 93).

Coding is a key step in research and assists in examining each respondent’s answers, grouping them into categories and comparing them, and creating tables, graphs and statistics that help to



answer the research questions (Bryman 2008, 237-305; Neuman 2006, 14). On the other hand, coding enables researchers to make sense of subjective data in a rigorous way by reading and re-reading the data over a period of time (Cope 2003), up to the point that the researcher immerses themselves in the data.

Cohen, Manion and Morrison (2000) state that it is necessary for a researcher to view data analysis techniques within the planning stage of a research project because data analysis usually commences in the data collection period (2000, 147-148). Data analysis is an important part of the research process because it discloses many hidden aspects of the study and quantifies the information gathered by the researcher (Denscombe 2007, 236-242).

### **3.10.1 Organisation of findings**

Chapters 4, 5 and 6 present the study findings and discuss holistically responses to the six research questions. That is, I present the findings as integrated discussions that weave literature, policy and respondents' insights and examples. In order to accentuate the voice of the respondent in the text, I highlight respondent examples and quotes in bold italics.

The findings arise from the data analysis process as per the three key research topic domains of *culture (chapter 4)*, *education (chapter 5)* and *employment (Chapter 6)* as outlined originally in Figure 1.1. The researcher has organised these findings around thirteen emergent themes integrated with the findings of the literature review (Kumar 2011, 319-320).

#### **To reiterate the research questions are:-**

1. What are the factors affecting primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania?
2. How has Cultural and Education policy helped in identifying, measuring and profiling the current and future skills embedded in the creative capital of young people in Tanzania, recognising urban and rural differentiation?
3. What is the relationship between the creative sector and the structure of Tanzania's public policies?
4. To what extent has the education system inspired youth to discover and improve their creative talents in Tanzania?
5. How has the promotion of the creative workforce helped in nurturing the creative capital of youth (both male and female) in Tanzania?

6. What future policy and program interventions are recommended to enhance Tanzania's creative workforce?

**The emergent themes that will be developed are:**

1. The scope and value of traditional cultural expressions.
2. Promotion and preservation of cultural expressions.
3. Responsibilities of cultural policy.
4. Cultural policy and relationships to other sectors.
5. Intellectual Property Rights (IPRs).
6. The role of creative experts.
7. Arts education in schools.
8. Students' passions as pathways to literacy and employment.
9. Entrepreneurship.
10. Creative careers and identification of opportunities.
11. Developing talents/human capital.
12. Support for artistic careers.
13. Embedded careers.

Tables 3.3 and 3.4 below depict the organisation of findings across chapters 4, 5, and 6.

**Table 3. 3 RQs chapters and emergent themes**

RQ	Chapter			Theme												
	4	5	6	1	2	3	4	5	6	7	8	9	10	11	12	13
1	X	X	X	X	X	X	X		X	X	X	X	X	X	X	
2	X	X	X	X	X	X	X		X	X	X	X	X	X	X	X
3	X			X	X	X	X	X	X	X	X	X	X	X	X	
4		X		X	X	X	X		X	X	X	X		X	X	
5			X	X	X	X	X	X				X	X	X	X	X
6	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

**Table 3.4. Emergent themes covered in each chapter**

Chapter	Theme												
	1	2	3	4	5	6	7	8	9	10	11	12	13
4		X	X	X	X	X							
5							X	X	X				
6										X	X	X	X

### 3.11 Ethics

In conducting this study, I observed all relevant procedures as stipulated by QUT, and as per the ‘National Statement on Research involving Human Participation’. Although this research involved human subjects, the study only included interviews, focus groups and questionnaires. Evidently, there was no distress bearing in mind that I was very much aware of basics in data collection methods. Hence, I did not inquire about controversial or sensitive issues. As a result, all participants wished to be identified by name, in order to have their contributions and identities publicly recognised and acknowledged.

Before going to the field for data collection, I was offered by QUT (University Human Research Ethics Committee) approval certificate number **1200000148** approved under categories: Human non-HREC, valid from 1/5/2012 to 1/5/2015. See appendix 9 to confirm this aspect.

### 3.12 Health and safety

In reference to the QUT MOPP manual of policies, before undertaking field-work, I was obliged to observe specific procedures and formalities. These include preparing a general risk assessment as per the guidelines on ways to mitigate the broad potential hazards and risks. In that regard, before I went on the overseas data collection field-work trip, the Creative Industries Faculty WHSO/HSA provided me (the researcher) with relevant information about the risk assessment. Then, I prepared the general risk assessment related to this overseas field-work trip. Finally, the Creative Industries Faculty issued me (the researcher) with a special clearance letter on this aspect. See the letter of clearance as appendix 10.

### 3.13 Funding sources

In regard to funding, this research was partially sourced from ‘GIA Award and the QUT Creative Industries Faculty’. The National Arts Council of Tanzania also offered in-kind

support; this included an office, and some office facilities at the Ilala Cultural Centre (BASATA premises) in Dar-Es-Salaam, Tanzania. Otherwise, no funding for this project was received by the researcher directly or indirectly from any organisation or institution.

### **3.14 Limitations of the study**

In conducting this study, I focused on the possibilities of reaching all local places as identified in the sample area. The limitation of poor infrastructure, time and financial constraints were among the possibilities to be encountered. Fortunately, it was summer time, the weather was conducive and the roads were in good shape, transportation obstacles couldn't happen and all things went as planned.

According to Creswell (2003), there are limitations of concurrent strategy for mixed methods research. These include but are not limited to:

- Difficulties in comparing the two types of data gathered (numeric and textual), and
- Possible problems with resolving discrepancies in the results (Creswell 2003, 217).

Nevertheless, in employing phenomenology methodology, I had a wide variety of data analysis based on theoretical framework (Smith and Osborn 2008, 66-76), and what dictates is the ways in which I (the researcher) want to communicate the findings about a variable to the reader (Yin 2006, 41-47).

### **3.15 Conclusion on research methodology**

This chapter has explained the research design and the choice of an overarching case study strategy incorporating mixed methods of data collection. It has also defined how and why documents, focus groups, interviews and questionnaires as data collection tools were viewed through the lens of an interpretative methodology. In this case, some of the people interviewed, and most who took part in focus groups and questionnaires in this study, were youth, and thus represented youth voices. However, more work needs to be done to take account of young people's voices. Furthermore, this chapter has analysed aspects related to the research sample, sampling techniques and data analysis as essential aspects in the research design. This chapter serves as a guide to the investigation and analysis of the key ideas that emerged from the study. It also paves a path towards answering the research questions that revolve around the practical

linkages between the cultural policy and education policy in promoting creative work to young people in Tanzania.

## CHAPTER 4: CULTURE AND CULTURAL POLICY

### 4.1 Introduction

This chapter (Chapter 4) explores Research Questions 1, 2, 3 and 6 and presents an analysis of issues pertaining to ‘Culture and Cultural Policy Domain’ by critically examining respondents’ responses to questions 1, 2, 3 and 6. There are five sections in this chapter organised around the five emergent themes that emerged from the data. These are the scope and value of traditional cultural expressions, the promotion and preservation of cultural expressions, the cultural policy responsibilities and relationship to other sectors, and Copyright and Intellectual Property Rights (IPRs), and the role of creative experts in cultural policy. **The chapter commences with some background on culture and cultural policy in Tanzania.**

### 4.2 Culture and cultural policy

Culture can be defined in various ways. Nonetheless, cultural matters contribute to integral parts of people’s lives. If development can be seen as enhancement of our living standards, then efforts geared to development can hardly ignore the world of culture (Sen 2001). In 1962 the late Mwalimu Nyerere (the first President of Tanzania) created the Ministry of National Culture and Youth. Speaking on the value of culture and the role of the new Ministry on 10 December, 1962, Mwalimu said:

Of the crime of colonialism there is none worse than the attempt to make us believe we had no indigenous culture of our own; or that what we did have was worthless – something of which we should be ashamed, instead of a source of pride. Some of us, particularly those of us who acquired a European type of education, set ourselves out to prove to our colonial rulers that we had become ‘civilized’; and by that we meant that we had abandoned everything connected with our past and learnt to imitate only European ways, our young men’s ambition was *not to become well educated Africans*, but to become *Black Europeans*? (Nyerere 1962, 3).

Shame of indigenous culture was a feature of some respondents’ views in this study. Likewise, despite the recognition of the harnessing of culture, negativity is also apparent in this comment from the focus group discussion held in Morogoro:

*I have a sad story that happened to our traditional musical group and proves that most leaders ignore arts and culture, even local artists ... It happened one day when our local traditional ngoma/drum group was invited to perform at the President's visit in Morogoro ... when the President arrived, one division leader instructed us to hide our traditional drums, xylophones and other musical instruments in the toilet! Saying that was rubbish to be seen! Really, our group in particular, refused to take part in the ceremony despite being among the invited groups to perform! This was a direct insult and evidence how some leaders ignore our arts and culture* (Focus group 5: 17/10/2012 in Morogoro).

One respondent from Dar-Es-Salaam suggests:

*A good example is when [me] being a student at the University of Dar-Es-Salaam, I one day said that 'Professor ... [one of the lecturers of an art subject] was also teaching Engineering students taking arts as an optional subject' ... Engineering students were astonished ... and one of them responded, 'Since when a potter [one who plays with clay] emerged as a Professor?' This was a direct insult and disregard of the arts and cultural sector, and the related profession* (Interview: 14/8/2012).

In the face of these examples, and in concert with Mwalimu Nyerere's (1962, 3) creation of the Ministry of National Culture and Youth to regain the national pride, this study is based on the overarching question, *How can understanding the relationships between culture, employment and education help Tanzania's young people secure jobs and survive in the creative workforce for the betterment of their future?* This study identifies the gap, and proposes strategies for breaking the barriers. The aim is to expose young people to *job survival skills* through exploitation of the richness of the creative expressions and integrate the knowledge in their creative works. Undoubtedly, to make 'culture accessible and count is the future we want' (Bokova and UNESCO 2013, 1-6; Laaksonen 2010, 7-9; UN's Rio + 20 Conference 2012, 1-29). This thesis argues that arts and culture can be a cornerstone and means of promoting a creative workforce for youth in Tanzania.

#### **4.3 The scope and value of traditional cultural expressions**

Culture and traditional cultural expressions are distinctive tools for community development (Bokova and UNESCO 2013, 1-5; Dewhurst 2008, 1; United Nations 2013). Tanzania affirms

this belief and integrates the idea with employment as the nucleus and fundamental aspect of culture (Wizara ya Utamaduni wa Taifa na Vijana 1979, 1-10). In that regard, the value of traditional expressions such as folklore, arts and craft, music and folk-tales ‘cement and excel the sense of oneness, the value of working together for the betterment of all. Furthermore, there is a need to relentlessly struggle against the peoples’ enemies, the maintenance of freedom, peace and independence’ (Ministry of National Culture and Youth 1962, 10). Strong evidence for the extract above was found when the Ministry of Education and Culture ran its cultural program. This was an annual event that brought together local artists from villages all over Tanzania after harvest to celebrate in this colourful program and festival. Surprisingly, the events no longer exist. The following comment expounds on that initiative:

*I remember in early 1980s to 1995, the Ministry of Culture introduced a program known as “Cultural Program” ... this was good for the marketing and promotion of our tangible and intangible cultural heritage. This was a national program that invited artists with their works from local villages. The showcase of their products, activities and services helped in marketing, networking, learning and motivating young people also preserving and promoting our cultural knowledge and skills* (Focus group 1: 2/8/2012).

It seems possible that these results are due to a lack of ‘political will’ (Shule 2010); as the World Bank (1998) suggests, ‘most developing countries’ governments consider arts and culture as “optional”’. Thus, this study argues that there are limits to how far the concept and role of culture can be given priority, merged and implemented in Tanzania like in many African countries. For instance, in February, 2013 the President of Tanzania (His Excellency Jakaya Mrisho Kikwete) unveiled the slogan ‘Big Results Now’ (BRN). This postulates the country’s initiative to improve the economic and living standards of the middle-income population. The initiative seeks to engage the public to learn about the development plans, and participate by giving out their views.

The BRN model has been slightly adapted from the Malaysian Development Strategy and linked to Tanzania Development Vision 2015. However, ‘culture’ is not among the six priority areas mentioned in the speech delivered by the Honourable Prime Minister of Tanzania (Mizengo Peter Pinda) (2013). When reporting on the implementation of BRN to the 12th Parliament session in Dodoma on 6 September, 2013 the Prime Minister mentioned the six



areas of priority as passed previously by the 11<sup>th</sup> Parliament session that was held in June, 2013. These are: (1) natural gas; (2) energy; (3) agriculture; (4) transport; (5) water; and (6) mobilisation of resources (Pinda 2013).

Against this thinking, WIPO (2003c) contends that the global economy values culture in the development paradigm. Traditional cultural expressions and creative products, activities and services now appear as vital parts of a community's past and cultural heritage. Therefore, they can serve as inputs into other markets, such as performance, art, tourism, architecture, and fashion (WIPO 2003c, 29). The following comment from the data describes the need to value traditional cultural expressions:

***A change of mindset to the entire society is compulsory so as to rescue the young generation; thus, be exposed to and value the traditional artistic expressions, knowledge and skills*** (Respondent 39: A traditional dancer).

Taken together, the above statement from the questionnaires and the following quotation from the focus group, reflect the feelings of the majority of participants of the study:

***With the globalization – Tanzanians should never allow themselves to be swept away and lose their cultural heritage. Let young people be exposed to their culture and base their creative works as done by our elders*** (Focus group 2: 18/09/2012).

In short, the data shows that the integration of traditional cultural artistic elements in creative works appears to be immensely valued not only in showing the role of culture, but also, in balancing young people's creative talents and the value of cultural heritage.

It could of course be argued that traditional cultural heritage has been a victim of the waves of western education, and in this case, most educated young people in Tanzania, like in many African countries, appear to be mostly influenced by western culture and abandon aspects connected with their cultural heritage (Boswell 2008, 11-23; Nyerere 1962, 1). The results of this study show that policy makers are also not aware of the value of traditional cultural expressions:

***I think the value of arts and traditional cultural expressions are not well known to policy makers, and that's why arts education is not a priority aspect in our education system*** (Focus group 3: 1/10/2012).

Thus, respondents' views reflect what they believe is happening compared to 'what should happen - normative' (Gray 2004, 70). I argue that there is no actual utilisation of either tangible or intangible cultural heritage elements, and the artistic expressions, knowledge and skills that recognise the value of traditional cultural expressions.

#### **4.4 Promotion and preservation of cultural expressions**

As the above section has suggested, traditional cultural and artistic elements, knowledge and skills found within the 126 ethnic communities in Tanzania articulate identity and values, and inform creative capital, and thus, I argue, could promote creative jobs for young people. The current research found a number of forms of cultural activity relevant to the promotion and preservation of traditional cultural expressions, namely:

- *Festivals* are significant events in the lives of many African communities, a tool for the transmission of culture, artists' mobility, entertainment, and networking, which inform and expose creative artists to their stakeholders.
- *Museums, libraries, galleries and archives* are prominent and effective ways to educate, promote and preserve traditional cultural artefacts.
- *Exhibitions and trade fairs* benefit creative artists in networking, to market their products, activities and services.
- *Theatre halls and cultural spaces/sites* are creative hubs for live performances and exhibitions for creative artists and tourism purposes, respectively.
- *Documentation and resource centres* preserve vital information, promote traditional cultural expressions and serve education purposes.
- *Competitions and awards in the creative industries* motivate and retrieve traditional creative expressions, knowledge and skills in line with creativity and innovation.
- *Print and electronic media/social media facilities* educate, preserve and promote creative works.
- *Tourism, gift shops, clothing/costumes and food* play a very significant role in economic development and job creation; sustain indigenous knowledge and skills; and support local food processing and preservation (for example, the Nyamwezi tribe in Tanzania

with their vegetable processing and preservation methods). Furthermore, they encourage the development, creativity and innovation of indigenous designs, hair styles and ear pendants (e.g. in Tanzania, Haya with bark-cloth, Maasai hairstyle, Barbeig tribe costumes and Kurya ear pendants/ornaments).

- *Research, education and training* inform, educate, enhance and preserve traditional cultural expressions.

These are now discussed in turn:

## **Festivals**

Respondents suggest that local *festivals* make people come and work together, and can also be used as platforms to expose, preserve and promote traditional cultural expressions, knowledge and skills. Additionally, most respondents perceived festivals as a prominent way to market local products, and an opportunity for creative artists to link between what is old and what is new at the very moment and to maintain their ‘identity’. As Sarup (1996, 1-6) contends, it is by the series of identifications that ‘identity’ is constituted. Likewise, Neil Leach (2009) links ‘identity’ to Freud’s theory: ‘Identification is not simple imitation but assimilation’ (Leach 2009, 126).

In an African context, festivals are significant events in the lives of many local community populations. In Tanzania, for example, festivals were widely held after harvest, whereby elderly and other members of the clan or community organised themselves, gathered, shared stories, and transferred certain knowledge to young people. In the finale, people danced to the tunes of the ‘drum’. Drums in the olden days were a symbol of power in many Tanzanian communities. Likewise, other traditional musical instruments (e.g. xylophones, scrapers/strapped idiophone (tatarizo in Kiswahili), shakers, metal bells (njuga in Kiswahili) and Tanzanian lyre (litungu), to mention just a few, portray the pride of the nation. They ‘form an integral part of Tanzanian society, and have their roots in our ancestors and are part and parcel of our cultural heritage, and even philosophy and education is wrapped up in the music’ (Ministry of National Culture and Youth 1974, 1-15). The research findings show this process of festivals as a means to promote and preserve traditional cultural expressions. The results from the qualitative data give an example of the Makuya Festival in Mtwara:

*Festivals promote and preserve our cultural and traditional values, educate and create employment ... sometimes, I think festivals like the one we have in Mtwara (Makuya Traditional Festival) [about] the government must support such initiatives* (Focus group 4: 9/10/2012).

The most significant explanation of what is happening that appeared in both the qualitative and quantitative data was the funding in artists' mobility (for example, to attend festivals), and in other circles of their day to day activities. The data shows that respondents felt funding disparities have blocked them. The following statements describe the situation:

*By Mfuko not being active in funding the arts and culture, we as up-coming artists are left in a dilemma of not having a reliable funding organization to empower us. We, for example, encounter transport challenges in attending festivals or meeting expenses during shooting, hiring costumes, venues, studio and other related aspects. Funding is a leading setback and to get a loan from any bank or financial institution is also not easy for us as undergrounds* (Focus group: 1/20/2012 in Dodoma).

*Yeah, funding and marketing arts activities and services must be given priority. I think, to strengthen creative career must go in line with giving grants to artists* (Interview: 10/8/2012 in Dar-Es-Salaam).

Table 4.1 below shows the funding results of the 57 respondents in the questionnaire schedule *Is there any funding you get as an artist to support your work?* The findings show that the majority of the respondents, 52 persons, which is equivalent to 91% of all respondents, never get financial support. On the other hand, 3 persons out of 57 respondents, a response rate of 5%, agreed (YES) they are financed, and 2 others unspecified, a response rate of 4% of the 57 respondents.

**Table 4.1: Artists' perceptions of the arts and cultural funding**

TAG	NUMBER OF RESPONSES	PERCENTAGE OF RESPONSES
Yes	3	5%
No	52	91%
Others	2	4%

Total	57	100%
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### **Museums, libraries, galleries and archives**

As indicated earlier, museums, libraries, galleries and archives are part and parcel contributors in education and training, and the promotion and preservation of traditional cultural expression. For this reason, the current study reveals the following key issues:

- The Tanzania central government plays the key and most substantial role in supporting museums, libraries, galleries and archives that are under various ministries, education institutions and related agencies.
- The established museums, libraries, galleries and archives under the support of the central government, lack adequate budget allocations or funding from the central government, local governments and respective ministries, agencies and institutions to undertake their roles thoroughly (for example, in training of manpower, infrastructure and installation of modern technology or digital equipment).
- A few museums, libraries, galleries and archives are run by private institutions, education and training schools and institutions, local governments, associations and organisations.
- If there are any initiatives taken by a few individuals, organisations and institutions and beyond to run such centres, their contributions are inadequately considered (for example, in government budget allocations as places that educate, promote and preserve Tanzania's cultural treasures).

The quantitative and qualitative data suggest that due to the cross-cutting nature of culture, and traditional cultural expressions being part and parcel of culture, there is a need to harmonise the policies related to culture, and that guide museums, libraries, galleries and archives. Hence, the findings reveal that museums, libraries, galleries and archives that are under the umbrella of the central government are guided by different policies under their respective ministries or institutions (these include but are not limited to the Ministry of Education and Vocational Training; Ministry of Natural Resources and Tourism; Ministry of Industry, Trade and

Marketing; Adult Education Institute; National Museum Agency; and Tanzania Library Service Board). In addition, the following comments describe the prevailing situation:

*I agree with the fact that there is an interrelated nature of the creative sector and the structure of our policies. When I see policies under our Ministry of Natural Resources and Tourism are very much related to other Ministries' policies. We have five different policies (Wildlife 2007, National Tourism 1999, Forest 1998, Heritage 2008, Bees 1998) all these in one way or another are related to e.g. Cultural Policy or Education Policy and the like. My comment is that there should be a coordinating body so as to assist in planning and programming and most important is the evaluation of our actions in different Ministries. The biggest challenge is that there is no follow up in our actions and modern evaluation of the policy. Furthermore, most policies are not reviewed! While, timeframe for policy review is at least after every five years! (Interview, Respondent 10: 23/8/2013).*

*Here in Mwanza, we have Bujora Village museum that attracts students, researchers and tourists and has contributed to creation of employment ... I mean this is one of the opportunities (Focus group 2: 18/9/2012 in Mwanza).*

It is apparent that culture is not static, and the dynamic nature of culture as a social phenomenon and as 'people's way of life' (O'Regan 2001a) revolves, but it must maintain identity, and prove that there is 'no life without roots' (Verhelst 1990). Hence, social change is inevitable and in that regard 'a nation which refuses to learn from foreign cultures is nothing but a nation of idiots and lunatics' (Nyerere 1962, 4). Put another way, in relation to museums, libraries, archives and galleries, the technological advancement that has led to the existence of digital museums in the developed world (for example), must be accepted by the developing world. Moreover, it is an opportunity to motivate young people to learn their traditional cultural heritage, and the best aspects from foreign cultures, and should not be a way to abandon their own (Nyerere 1962, 4). African or developing world museums (for example) could copy this method as a way to educate, promote and preserve traditional cultural expression on the internet. As Dawn Casey-Rowe (2013) contends, 'virtual exhibits from world top museums are widely available on the internet, making it easier to include them in lesson plans and art curricula' (Casey-Rowe 2013). Good examples are the Brooklyn Children's Museum founded in 1899 (the very first museum designed for children), and the Children's Museum of Denver,

where children go and ‘can touch, and explore, or try-out roles and pretend’ (Wilcox 2013). Obviously, ‘*art that grows with time never gets old*’ (Chikawe 2013).



Figure 4.1 Royal Pavilion, Sukuma Museum in Bujora village, Mwanza. Source: Hawlett-Packard

### **Exhibitions and trade fairs**

Exhibitions, festivals and trade fairs are among areas of creative workforce promotion. Likewise, Throsby (2001) points out, fairs and festivals share cultural phenomena, inflect economic practices and vice-versa. In that regard, different values are brought to bear by the different actors involved (Throsby 2001). Trade fairs widely involve exhibiting and networking, and thus, bring about the connections between exhibitions and trade fairs. Hence, these emerge as institutions of economic and cultural exchange in the creative industries that involve production, exchange and consumption of the cultural and creative products (Strandgaard and Moeran 2011, 1). Over the past century there has been a dramatic increase and attraction in organising trade fairs, exhibitions and festivals as socially bounded events. All these functions promote and give exposure to creative artists to showcase their new ideas in initial stages or final product, and generate capabilities, and publicise creativity and innovation in particular commodities (Strandgaard and Moeran 2011, 8-9).

### **Theatre halls and cultural spaces**

From the qualitative data it is evident that both the central government and local governments have not performed their responsibilities well, as evidenced by the lack of areas set aside for recreation, sports, cultural heritage, and the establishment and management of museums and community centres (Ministry of Education and Culture 1997, 27-28). In this investigation, results show that most community centres and designated cultural spaces no longer exist, and this has created many inconveniences for creative artists in their works. The majority of the respondents felt as follows:

***I say, community centres that existed in the olden days have been turned into other businesses not creative industries/arts activities as previously meant for...*** (Focus group 2: 18/9/2012).

Related to the artist's statement above, this study argues that theatre halls and cultural spaces fall under human rights circles, based on cultural grounds. It is apparent that the government has an obligation, as stipulated in the cultural policy for the creative industries, to develop facilities. As Hastrup and Olwig (1996) claim, social halls, cultural spaces or 'cultural sites' are focal points for 'sitting culture', identification for people who, in their day to day lives, are involved in what they say is a complex of relations of global as well as local dimensions (Hastrup and Olwig 1996, 11).

### **Documentation and resource centres**

While this aspect of documentation and preservation of cultural statistics and information has been covered in the cultural policy (Ministry of Education and Culture 1997, 17), one of the limitations is that there are no deliberate efforts to preserve detailed elements of culture that the rural villages still preserve (Ralapanawe 1998, 19). Because of this, the passing away of the few remaining elders who still hold the knowledge and skills is like 'burning a library in developed nations' (Hampâté Bâ 1960). Respondents in this study gave examples within the broader national picture. For example:

***I don't know (about) if local villages or local governments could manage establishing libraries, museums, documentation, archives or other resource centres, without any support and mobilization?! (Focus group 1: 2/8/2012 in Dar-Es-Salaam).***

It is in the contention of this study that the central government should put deliberate efforts into establishing documentation and resource centres from grass-roots level, district, and regional to national levels as a way of both educating children in culture and preserving the national cultural wealth.

### **Competitions, signalling and awards in the creative industries**

What is interesting in this data is that there was, and still are, some remarkable competitions and award events in the creative sector as a means of promoting and preserving traditional cultural expressions. However, the consistency and survival of most of these events are questionable. To illustrate, the *Top Ten Show Music Competition and Awards*



(*MASHIBBOTA*), once run by the National Arts Council in collaboration with The Ministry of Culture and the Tanzania Dance Music Association (*CHAMUDATA*), no longer exists due to organisers' weaknesses in planning, prioritising and overcoming challenges. Another example is the *ZEZE Cultural Awards* (started from 1999 to 2001), once under the Tanzania Cultural Trust Fund (Mfuko). The Zeze awards was once the 'most prestigious art prize giving in Tanzania' (Ruigrok 2005) that aimed to motivate and improve the skill level of the cultural actors (in diverse cultural genres) in production and services. The survival of the event was affected by the weakness of Mfuko heavily depending on the foreign funding in its activities. The *Tanzania Music Awards* (TMA) is an exception that does still exist. It is a colourful event run by The National Arts Council of Tanzania in collaboration with the Tanzania Breweries Limited (TBL). TMA is an annual event that incorporates a category of the best traditional music and video of the year award.

In relation to competitions and awards given in the creative industries, a number of comments were made by respondents similar to these from the qualitative data:

***Let the government feel proud of our culture ... invest and assist in funding of the arts and cultural sector instead of waiting for foreigners to assist. Let's cut dependence on foreign assistance ... and copy good examples from the Chinese people, how they have drawn the road map and invested in their culture ... look ... the budget allocations in the cultural sector! It is shame...*** (Focus group 1: 2/8/2012).

***Donor dependence is a disease. This is like one having his children and lament (about) why they do wear tattered shirts or clothes! This is none of the (donors) concerned!*** (Interview: 14/8/2012).

***I think through competitions that integrate ICH elements among young people and award the best will stimulate creativity and innovation*** (Interview, Respondent 18: 12/9/2012).

Similar to these comments, this study argues that successful competition and award programs in the creative industries tend to stimulate knowledge and skills or creative capital embedded in young people, which are key tools to their further learning. Furthermore, awards stimulate competitions, and market creative actors' products and services. In Singapore, for example, the results of competitions and awards have widely promoted the creative culture through the use

of festivals like: Singapore Arts Festival, Singapore Biennale, Singapore Design Festival, President's Design Award, and Patron of the Arts Award (Gwee 2009, 248). As Candace Jones (2002) contends, signalling expertise is another aspect that plays a very significant role in creative industries, shaping the creative workforce through winning status in competitions and awards. Furthermore, Jones (2002) points out that signalling expertise opens up opportunities and provides flexibility and ways of shifting towards status enhancement, reputation building and image management. Finally, it gives the legitimacy for a competitor to be heard above other competitors. Hence, signals are aspects that are multi-dimensional in nature and frequently interpreted in the scope of someone's past experience (Jones 2002, 209-224).

### **Print, electronic and social media contributions**

The support for local media in promoting and preserving traditional cultural expression (be it in print, electronic or social media initiatives) or rather the creative industries in general is vital. The third question in this research was: *What is your opinion on the interrelated nature of the creative sector and the structure of Tanzania public policies?* The current study found that most radio and television stations observe Tanzania Communication Regulatory Authority (TCRA) policies and regulations (these include: National ICT policy of 2003; Postal policy of 2003; Telecommunication policy of 1997 and its amendments of 2005; and regulations including article 1 on local content of a minimum of 60 per cent of all content provided by the licensee) (TCRA 2003).

However, most respondents lamented, for example, the local traditional music coverage on the electronic media (radio and TV) stations, and argued they should be allocated more air time. Respondents wanted to see and hear their local traditional voices. Hence, many claimed that was the right way to promote, preserve and pass on their cultural heritage to young people. In that way, respondents did comment that through the wide coverage, young people will learn, love, exploit and use elements of their roots in their creative works. Additionally, some respondents went further by expressing their concerns about the uneven coverage of contemporary music (dance and hip hop or bongo flava).

On the other hand, the qualitative analysis expounds most 'bongo flava' artists' comments, and how far they differ on the mobile phones ring tone payments currently offered by the respective companies. Rapalanawe (1998) argues that supporting local media initiatives in preserving *local context* is compulsory in the sense that through such efforts, *local talent and local*

*cultural context* are maintained at grass roots level. Hence, the outreach of such a step happens to be higher than national level efforts (Ralapanawe 1998, 19-20). Likewise, Dr. Mam Biram Joof (1999) argues that Tanzania like any other developing world ‘must continue to open doors to other cultures and outside influences so as to benefit from opportunities that cross-fertilization of culture provides’. However, Biram (1999) cautions on foreign cultural elements that might destroy young people rather than contribute to the enhancement of the cultural heritage. In that regard, Biram (1999) proposes to ‘resolutely, deliberately and consciously counteract, through a variety of mechanisms, programs, strategies and approaches and in imaginative and resourceful ways... let outside cultural influences blow freely around us but we must never allow ourselves to be swept off our feet’ (Biram 1999, 10-12).

I would argue that *Information Technology* (IT), *social media* and the *digital world* have put the developing world on the horns of a dilemma. Rapid technological advancement has given room to foreign cultural influences to move in so quickly that it has, in a sense, posed a threat to the young generation. It has created the *borderless global village* in which the developing world has to work hard, and thus, find out how to rescue the young generation from foreign cultural elements that attempt to move them away from their roots rather than enriching their creative capital.

### **Tourism and culture**

As argued in the literature review, there is a strong relationship between culture and tourism. Similarly, ‘the culture and traditions of Tanzania have significant tourist appeal’ (Ministry of Natural Resources and Tourism 1999, 3). Put another way, it is respect and hospitality as two well observed customs, and as ways the society is controlled (these unwritten laws) (Ministry of National Culture and Youth 1962, 5-7), while peace and stability have contributed to the flourish of the tourism industry in Tanzania. Tanzanians are well known as warm, generous, open and friendly people who have a diverse cultural history based in community cultural life, and rich in traditional knowledge and cultural expressions (Wizara ya Elimu na Utamaduni 1997, 1-4). The diverse cultures, traditions and customs distinguish themselves in Tanzania’s outstanding tourist attractions that include but are not limited to: rich traditional arts and crafts (for example, basketry, weaving, painting and wood carvings of the Makonde ethnic community), traditional ngoma/dances, indigenous musical instrument making that varies from one area to another (in more than 120 tribes), and figurines (clay figures are and were formally

used as visual teaching aids for younger people undergoing one of the passage rites) (Ministry of Natural Resources and Tourism 1999, 36-37).

My background research suggests tourism is one of the major contributors to Tanzania's economy, and a sector with high employment creation potential for young people. The tourism sector employs approximately 300,000 of the country's 22 million strong workforce, and therefore exists as one of the biggest employers in the private sector (Lyimo 2013). Furthermore, the tourism industry in Tanzania 'contributes 17 per cent of the *Gross Domestic Product* (GDP) totalling US\$24billion, while agriculture (the Cinderella sector of the economy) contributes 27.1 per cent' (Lyimo 2013).

However, the current tourism industry in Tanzania is based largely on wildlife attractions (Kweka, Morrissey and Blake 2003, 337). In that regard, the government reports that in order to encourage repeated visits and earnings from the tourism industry, it expects to put more effort into other forms of tourism such as marine activities, cultural tourism, sports and ecotourism (NBS 2012, xi). In fact, the Tanzanian government has recognised that after mining, tourism is the fastest growing sector, and it has the potential for contribution to the poverty alleviation initiatives in the country (Sitts 2009, 17).

Respondents suggest that the tourism industry has job opportunities in the provision of services, such as tours, hotels and accommodation, local transportation, entertainment facilities like traditional dances/ngoma, and businesses that are associated with the richness of Tanzania's traditional creative expressions. Based on Research Questions 3 and 4—*what is your opinion on the interrelated nature of the creative sector and the structure of Tanzania public policies? And what future policy and programs interventions are recommended to enhance Tanzania's creative workforce?*—the general feeling of most respondents was as portrayed in the following:

***I suggest deliberate efforts to be taken by all of us as a nation in drawing the sustainability of the tourism sector*** (Interview, Respondent 8: 22/8/2012).

***For example, in promoting creative jobs for young people in Ngorongoro the Ministry has mobilized the Maasai ... they now have the Maasai Cultural Tourism Groups and Cultural Centres whereby sales of bead works, traditional food,***

*ornaments are made, and hair plaiting and traditional dances* (Interview, Respondent 10: 23/8/2012).

From the literature above and qualitative comments it is evident that tourism in Tanzania is one of the sectors that can admittedly promote the creative workforce for young people. However, the current status, constraints and limitations related to the sector prove that there is a need for deliberate efforts to exploit more tourist attractions instead of relying mainly on wildlife attractions. As the Ministry of Natural Resources and Tourism (1999, 4) points out, the inadequacy of infrastructure, awareness of the local communities of tourism attractions, and thus, exploiting and preserving tourist attractions, are a few aspects among the many to be worked on by the entire community.

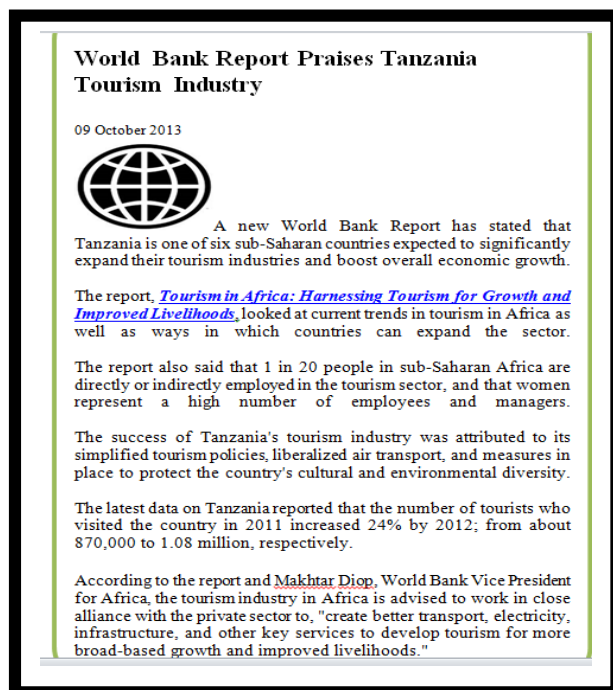


Figure 4.2 World Bank Report Praises Tanzania Tourism Industry. Source: Tanzania Invest Website. Accessed on 11/10/2013

## Research, education and training

In reviewing the literature, very little research work was found in relation to the promotion and preservation of cultural expressions in Tanzania. History reveals that Tanzania has a rich and diverse tangible and Intangible Cultural Heritage based in community cultural life. However, there is no institutional framework that has been created for cultural or social research based on, for example, exploitation of traditional cultural expressions, customs and traditions and the

‘results be used in the betterment of education and training’ (Ministry of Education and Culture 1997, 16).

The most significant finding was that Tanzania like many developing countries has ratified the three basic UNESCO conventions that support the preservation and promotion of our world’s creative diversity (UNESCO 1972, 2003, 2005b). The three conventions are:

- The protection of the world cultural and natural heritage 1972.
- The safeguarding of the Intangible Cultural Heritage 2003.
- The protection and promotion of the diversity of cultural expressions 2005.

Furthermore, the literature revealed that despite UNESCO having several other conventions related to culture, the above identified three conventions emerge as the main pillars for promoting the diversity of cultural expressions (UNESCO 2005a, 4-7). The conventions are also regarded as the ‘reinforcing tools of all forms of creativity aimed at building tolerance, mutual understanding, social cohesion and peaceful co-existence’ (Riviere and UNESCO 2007).

These findings suggest *a weak link* (inter-ministerial action and institutional mechanisms (United Nations 2008, 33-35)) may exist between the cultural policy implementation strategies, since their inauguration on 23 August, 1997 (Wizara ya Elimu na Utamaduni 1997, 1-6) under the Cultural Ministry, and the education policy strategic planning under the Education Ministry. Either way, the cultural policy stipulates provisions related to research, education and training (Ministry of Education and Culture 1997, 1-27). However, the crucial point to make here is that lack of understanding and making deliberate efforts in the policy implementation has contributed to the cultural policy ‘document to remain on the shelves of the officialdom, gathering dust, in other words, merely decorating the shelves of bureaucrats’ (Biram 1999, 7). In the pages that follow, this study discusses this point of cultural policy and provides evidence from the case study data findings.

#### **4.5 The cultural policy responsibilities and relationships to other sectors**

In this section I consider four issues:

- The scope and role of cultural policy.

- Findings on the prevailing situation in Tanzania (What is happening and where is it going?).
- The results of the existing gaps.
- The collaborative opportunities and the on-ground relationships with other sectors.

The definition of cultural policy appears in Chapter 1 (section 1.7), and the scope and role of Tanzania's cultural policy is well outlined in the literature review in Chapter 2 (see section 2.8). Prior studies that have noted the existence, scope and role of cultural policy date back to the 1990s, whereby Australia in 1994, the United Kingdom (UK) in 1997 and China in 2000 established 'Creative Industries' and invited arts and culture in their cultural policies. As O'Connor (2007) states, to the UK the integration 'marked a new status for the cultural policy and cultural industries' (O'Connor 2007, 41). In other words, the process marked *a new turn* (O'Regan 2001b; O'Connor 2007) in cultural policy formulation. Hence, this study argues that the coverage poses a challenge to most developing countries in the sense that they are supposed to move up in line with the drastic changes of the global creative economy.

However, as put by the United Nations (2010), the scope and coverage of the term cultural policy differ from country to country (United Nations 2010, 209). As an illustration of the point mentioned above, the UN report (2010) states that some countries' cultural policy comprises the creative arts, others stick to cultural heritage, and for many countries the concept has broadened to comprise aspects of cultural exports, the vulnerable domestic creative industries and creative economy as an aspect that falls under the creative industries (United Nations 2010, 209). For the social policy and connections to the creative economy purpose, the new turn of cultural policy now includes but is not limited to tourism; urban and regional regeneration; cultural rights and cultural diversity; education and training; and aspects of copyright and intellectual property rights (United Nations 2010, 209-210).

It is encouraging to compare this clarification based on the growing of the cultural web (O'Regan 2001b, 30), and the wider ramifications in the contemporary world in relation to cultural policy formulation (Throsby 2008b, 228-229) on one side, with that mentioned in the literature review (Chapter 2, section 2.4) on most African countries taking a new turn of integrating the creative industries' discourse into their cultural policies as a stride forward, on the other side. Furthermore, the study findings show that there are similarities between the

attitudes expressed by respondents, and those described by experts (O'Connor 2007, 41; Throsby 2008b, 228-229; United Nations 2010, 209-210).

The majority of those who responded to question number 4—*What is your opinion on the interrelated nature of the creative sector and the structure of Tanzania public policies?*—expressed their feelings and challenges as being:

- Cultural policy formulation has to change in respect to the diversity of its connections;
- Cultural policy frameworks, planning and programming have remained un-broadened since 1997, so as to cover the creative sector stakeholders' needs; and
- Poor implementation of the cultural and education policies.

Finally, participants highlighted some solutions such as the collaboration of government ministries, departments and the private sector in cultural aspects, and classified culture as a borderless aspect. The following comments from participants illustrate their views well:

*Our policies and the government ministries in place should find ways how to give allocation of resources, staffing and institutional building base by having a cultural desk or department in each of our ministries. Hope this could remove the creative industries development policy from uncertainty that has underrated culture. I say, lack of political will is the stumbling block in the fulfilment of this aspect* (Interview, Respondent 4: 14/8/2012).

Likewise, Table 4.2 presents the results obtained from the preliminary analysis related to question number 12 (b) with Likert scale answers in the questionnaire; cross-cutting policies in Tanzania should be revisited to respond to the challenges of today's world for the betterment of young people's lives.

**Table 4.2: Percentage of respondents' perceptions on cross-cutting policy revisit**

RESPONDENTS' PERCEPTION	TAG	NUMBER OF RESPONSES	PERCENTAGE OF RESPONSES
Strongly agree	SA	38	67%
Agree	A	19	33%
Disagree	D	0	0
Strongly disagree	SD	0	0



Notably, 100 per cent agreed with the statement. This finding has important implications for the government elect to re-think the scope and role of cultural and creative industries in cultural policy and to pursue policy implementation in its broader perspectives in Tanzania.

Pursuing this further, the role and objectives of the cultural policy in Tanzania are well stipulated in the policy document as dealt with in the literature review (see Chapter 2, subsection 2.8). However, this study argues that the government elect should broaden its cultural policy by creating broader genres of the creative industries, and implement this so as to bring about changes in the lives of creative young people. That is, the government elect should not wait for directives from organisations, such as UNESCO, WIPO, United Nations, IMF, and WTO, to impose policies but rather focus on what people want, and recognise the remarkable research producers and research end users. Finally, it is important to learn from foreign cultures and nations, and give room for national and international collaborations or networks (Nyerere 1962, 4; Williams 2001, 7).

In regard to the prevailing situation in Tanzania, document research confirms that Tanzania was among the first few countries on the African continent to formulate and put in place its own cultural policy in 1997 (Wizara ya Elimu na Utamaduni 1997). According to the Observatory of Cultural Policies in Africa (OCPA), an organisation aiming to enhance the national cultural policies in the region, the records available show that Mozambique had its cultural policy and implementation plan in June 1997, Namibia and Botswana in 2001, Ghana and Seychelles in 2004, and Uganda in 2006 (OCPA 2002).

However, promotion of the cultural policy has not been successful according to my respondents:

***Frankly speaking, despite being an artist it is today my first time hearing that there is the so called cultural policy as our guide. I think it is not only us in Lindi. There are many artists not aware of this!*** (Focus group 4: 9/10/2012 in Lindi).

Furthermore, most respondents often said they had never been invited to contribute to the policy formulation. The following comment illustrates participants' views well:

***Many artists are not aware of the cultural policy document's existence and have never been approached to contribute anything related to their needs. I think the***

***government and policy makers have not fulfilled their obligations in this!*** (Focus group 2: 18/9/2012 in Mwanza).

**Table 4.3: Public policies awareness**

RESPONDENTS' PERCEPTION	NUMBER OF RESPONSES		TOTAL
	MALE	FEMALE	
Strongly agree	2	1	3
Agree	4	1	5
Disagree	21	4	25
Strongly disagree	18	6	24

From the data in Table 4.3 above, it is apparent that the majority of the respondents were not aware of the cultural policy.

On the whole, the present results (both qualitative and quantitative analysis above) are significant in at least three major respects: *first*, the respondents signpost the role of the government elect and public policies that have to accommodate people's views as stakeholders in a democratic way, thus, say what they want. *Second*, it seems possible that the results are due to a 'lack of cultural planning' as a new approach to cultural policy (O'Regan 2001b, 13-14), thus, people never see the outcomes or linkages between the cultural policy and other development aspects in their day to day lives for the entire local communities. *Third*, another possible explanation for this might be a lack of integration and reflection of traditional cultural expressions and elements in the Tanzania education system. As noted earlier in the literature review, I argue, the entire education system must offer targeted training opportunities at different levels (formal, non-formal and informal); these include knowledge and skills (as a thoroughly social phenomenon) that are relevant and effective to young people's active participation in the labour force and, particularly, the creative workforce (Hearn and Bridgstock 2012, 116; Hearn and Rooney 2008, 1; United Nations 2010, 211).

My summative conclusions on section 4.5 are as follows:

- The current cultural policy lacks focus on a wider scope of creative industries so as to boost the creative economy, meet the MDGs and promote a creative workforce for young people.
- The policy has to fill the gap by accommodating not only arts and culture (traditional expressions), but also embedded design, media and communications for young people's sustainable development.
- The current study found that despite the current cultural policy having well-articulated provisions on the distribution of responsibilities among the central government, local government and the private sector (Wizara ya Elimu na Utamaduni 1997, 56-59), the implementation, monitoring and evaluation system was still a challenge and therefore created gaps towards the successful implementation of the cultural policy. According to respondents this includes but is not limited to infrastructure (theatre halls, cultural spaces), funding of the arts and culture or rather finance and investments, education and training, effective IP, copyright and neighbouring rights law. Other examples include appropriate marketing systems for the arts and cultural sector's products, activities and services, and creation of better arts and cultural institutional mechanisms. This should include data-collection, documenting systems (a way to 'serve as a repository of knowledge' (United Nations 2010, 211) based on the rich and diverse traditional cultural heritage of Tanzania), and most importantly, having a policy in place that stipulates ways of promoting creative career pathways.
- Lack of effective arts and cultural administration or good governance across the sector was another gap that respondents highlighted. The results of this study indicate that most arts employees lack skills, and understanding on the scope of the sector and their roles and responsibilities. Therefore, this has widened the gap between employers and other creative actors such as artists (especially in local villages), producers, distributors, copyright owners, promoters, creative workers and consumers. Perhaps the most striking result to emerge from the data analysis was as follows: 'I am not certain, and thus ... I am just wondering as to whether leaders in the government do well understand arts and cultural sector or they only take the responsibilities (in the cultural sector) for the sake of employment or positions?' (Focus group 1: 2/8/2012 in Dar-Es-Salaam).

- Another remarkable gap was that related to lack of adequate research in the cultural and creative industries sector in Tanzania. Most respondents proposed research as a way to get appropriate inputs dedicated to the cultural policy foci. Related to this, some respondents were worried to what extent the government institutions and higher learning arts and cultural institutions were involved in research in broader creative industries. Furthermore, respondents questioned how government administrators, the private sector and individuals as creative actors support, refer to and use research findings and understand the impact of this aspect for the sector's sustainable development. In reference to the above gap, a respondent from Dodoma suggests:

*I think the power of arts and cultural assets to spur economic development and create job opportunities are things not well known to most policy makers and government leaders ... YES! That is why there are no tangible or sustainable plans for the sector ... let researchers rescue the industry* (Focus group 3: 1/9/2012 in Dodoma).

The results support Williams et al.'s (2001) advocacy for cultural policy recognition, support and funding. Williams et al. (2001) insist on 'research for social capital' as an aspect that refers to institutions, relationships and norms that shape the quality and quantity of society's social interactions (Williams 2001, 12-25).

Furthermore, in light of the *cultural turn* and the growing web of the cultural policy (Clammer 2005, 108; O'Regan 2001b; O'Connor 2007; Throsby 2008b, 228) on one side, and the 21<sup>st</sup> century dependence on knowledge economy as a social phenomenon (Hearn and Rooney 2008, 1-2), on the other side, there is a need for the cultural policy formulation to 'require significant collaborations between various ministries and bureaucratic departments' (United Nations 2010, 211-212). Cross-sectoral relationships present opportunities in a developing country like Tanzania.

In that regard, this study argues, the government elect must make sure that the cultural policy planning and framework has provisions that support the broader creative economy, and the lives of young people. Such a focus must embrace the 'traditional knowledge and the intellectual capital' (United Nations 2010, 212-213) of the entire Tanzanian community. Put another way, the promotion of a creative workforce for young people in Tanzania has to embrace creativity and social elements embedded in traditional knowledge and skills that

reflect cultural identity and Tanzanian cultural diversity. The key point is that relationships with other sectors such as education and training; science and technology; health and medicine; tourism; agriculture; and entertainments are likely to incorporate and enhance the traditional knowledge for young people's sustainable creative career development pathways. This study will return to this question in Chapters 5 and 6 when discussing the CCI creative trident methodology (Higgs, Cunningham and Pagan 2007) (see Chapter 2, section 2.4, table 2.5), and WIPO creative industries' identification and classifications (WIPO et al. 2012), as per table 2.3 and 2.4. Respect for the richness of 'Traditional Knowledge/Folklore, Genetics Resources and Traditional Cultural Expressions' (WIPO 2012, 5-12) will inspire Tanzania's overall *domestic policy* (United Nations 2010, 211-212) to support the creative economy and creative workforce for young people's sustainable development.

#### **4.6 Copyright and Intellectual Property Rights (IPRs) aspects**

The sixth question in this research was '*What future policy and program interventions are recommended to enhance Tanzania's creative workforce?*' The current study found that most respondents pondered a variety of fundamental issues based on the presence of laws and regulations for copyright and intellectual property protection in Tanzania as per act number 7 of 1999. Most respondents were concerned about issues such as:

- The rampant piracy of creative works that has contributed to most artists remaining poor;
- The out-dated copyright and neighbouring rights law as opposed to the technological advancement (Gurry 2013, 6-23; RAP and BEST-AC 2007, 1-5);
- The lack of commitment, support and ability of the Copyright Society of Tanzania (COSOTA) in undertaking its duties, being a copyright office at the same time as a Copyright Management Organisation (RAP and BEST-AC 2007; WIPO et al. 2012);
- Lack of awareness of the copyright law in most government actors and law enforcers, like the police force;
- Loopholes in the cultural policy and regulatory environment of the creative industries sector in Tanzania at large;

- Lack of deliberate efforts in drawing strategies for the future prospects of the creative sector in terms of employment creation for youth, income generation, and economic contribution to the country's GDP.

To illustrate, most respondents summarise the situation as follows:

***Despite the presence of copyright and neighbouring rights law in Tanzania, most creative artists have remained poor because the government has not yet managed to support and control the infringement of copyright works*** (Focus group 3: 1/10/2012 in Dodoma).

The findings of the current study are consistent with those of RAP and BEST-AC (2007) and WIPO et al. (2012), also outlined in the literature review in Chapter 2, sub-section 2.6.4. However, the findings of the current study went further by being able to detect what steps have been taken by the government and related organisations in working on the previous research findings, recommendations and amendment of the copyright and neighbouring rights law (RAP and BEST-AC 2007; WIPO et al. 2012). Contrary to expectations, this study did not find a significant change. In that regard, it is difficult to explain the current results, but it might be related to:

- Lack of understanding of the relationships, essence and value of 'copyright based-industries' impact on national economies in terms of employment and contribution to GDP' (United Nations 2010, 101).
- Lack of 'political will' (Shule 2010) in giving priority to the copyright law amendment and its enforcement to curb infringement of creative artists' rights.
- Lack of appropriate, well versed and committed manpower or cultural experts to plan, manage and implement the cultural policy and IPRs regime (O'Regan 2001b; United Nations 2010, 101).
- Ignorance in not making thorough use of remarkable research findings, and the need for inter-ministerial collaborations (United Nations 2008, 2010) within national or international networks so as to learn from the outside world (transfer of knowledge) on policy and copyright law enforcement.

Nevertheless, these combinations of findings provide some support for the conceptual framework that is a prerequisite for sound cultural policy planning and IP strengthening. Such a focus mediates ‘measuring the impact of copyright-based creative industries’ (United Nations 2010, 101) on: (1) Tanzania’s economic development; (2) creative jobs creation for youth; and (3) the cultural sector’s growth and sustainability.

#### **4.7 The role of creative experts**

This study set out with the aim of assessing, *how can understanding the relationships between culture, employment and education help Tanzania’s young people secure, and survive in the creative workforce for the betterment of their future?* It raises the question of whether there is a need to exploit the role of creative experts (in the government system) as the key players in the formulation, implementation, monitoring and evaluation of cultural policy. As mentioned in the literature review (see section 2.8), cultural policy statements Chapter 7 (Ministry of Education and Culture 1997, 21-24) and cultural policy document Chapter 9 (Wizara ya Elimu na Utamaduni 1997, 45-59), the roles of creative experts are important. Relevant barriers to the more effective use of experts are:

- There is no link between culture, the cultural policy and what is taking place on the ground. In other words, there is no ‘cultural planning’ (Bennett 2001, 32; O’Regan 2001b, 13-14) as an instrument to assist creative experts to create a framework of ‘objectives, shared values and measurable outcomes; define the roles and responsibilities of all players; and consolidate the role of the government as a facilitator and coordinator of the creative sector and its development’ (United Nations 2010, 213).
- There is no direct link between the local government creative experts (District Cultural Officers) and the regional level up to the Ministry of Information, Youth, Culture and Sports (link with the central government). Hence, the commitment of creative experts (District Cultural Officers), and an understanding that an alliance must be established between the central ‘government and the people a cultural policy is meant to benefit’ (Biram 1999, 9) remains a challenge.
- There is a lack of understanding of the creative industries value chain and restructuring the poor funding system.

- There is a lack of recognition and harnessing of arts and culture and aims set by the late Mwalimu Nyerere (the first President of Tanzania) in 1962 when creating the new Ministry of National Culture and Youth (Nyerere 1962, 3-4). Surprisingly, this study found that the cultural sector has never been at ease. Hence, it has been a department under various ministries since 1964 to the present (Wizara ya Elimu na Utamaduni 1997, 4-5). For example, most respondents in this study aired their comments related to the situation as follows:

***I say, there is no Ministry that can do without culture! Yet, no one is interested in seeing this sector developed ... there is no support from the Government ... the Ministry/sector has been left as an orphan mostly forgotten, but others, regarded as legitimate Ministries!*** (Interview: 14/8/2012 in Dar-Es-Salaam).

- There is a lack of well-versed cultural experts in cultural policy issues and cultural institutions responsible for culture and creative industries not providing cultural policy studies. Thus, people who are responsible for formulating, planning and supervising the policy implementation are ignorant of thorough cultural policy understanding. In that situation, the cultural policy ‘risks losing not only a sense of common identity of purpose and orientation but also its sense of its own coordinating and facilitating role’ (O’Regan 2001b, 29).
- There is a lack of well-articulated ‘knowledge systems’ to ‘facilitate the technical, cultural and social aspects of waves of innovation’ (Hearn and Rooney 2002, 23-26), and for the ‘empowerment of service workers’ (Bowen and Lawler III 1994). These include but are not limited to: cultural officers from district level and regional cultural institutions, agencies and organisations. Networks (for example) could help creative experts in gathering intelligence through extensive communication (Flew 2002; Hearn and Rooney 2002; Hearn and Rooney 2008; Oakley 2004).

This study argues that through the help of the government elect in boosting ‘knowledge-based economies’ (Hearn and Rooney 2002; Hearn and Rooney 2008) for creative experts, it has to facilitate the creative industries to join (for example, in Africa), the AMA (2005), OCPA (2002) and Arterial Network (2009) (see the literature review, section 2.5.3). Alternatively, there is a need to assist in the formulation of local creative networks that could provide knowledge to



enable creative experts to exchange experiences, understand the prevailing situation and contribute to the thorough implementation of the cultural policy.

In general, the findings of the current study are consistent with the argument and ideas of Hearn and Rooney (2002; 2008). In a broader perspective this analysis from qualitative data suggests:

*Yeah, I suggest, creative artists join hands and form not only associations, organizations and foundations but also think of establishing something like ... cultural and creative activists networks for the purpose of promoting and safeguarding our interests including arts education* (Focus group 1: 2/8/2012 in Dar-Es-Salaam).

This finding has important implications for creative experts and ‘*self-organization*’ (a process of communication between parts of a system) in the ‘*knowledge era*’ (Hearn and Rooney 2002, 24). Indeed, the rise of networks adds value and gives power to creative experts to engage and interact with knowledge and the systems of the government (Russell 2010, 878-879) as key actors in cultural policy and creative industries. Incidentally, this study noted a similar position in Singapore and Europe, where the Singapore Workforce Development Agency (2003), a creative jobs qualification development agency incorporating a network for career centres, and the European Expert Network on Culture (EENC 2010) respectively were created. The latter provides advice to creative experts and policy makers; gives support to activities in the field of cultural policy; conducts networks for exchanging experiences; and conducts primary research and synthesises research works from cultural institutions and individuals relevant to cultural policy issues. In summary, building cultural expertise in a professional sense and having professional networks that promote best practice for cultural policy development, planning and implementation would be a support for the ultimate outcome of building the creative workforce for young people in Tanzania.

#### **4.8 Concluding remarks on culture and cultural policy**

This chapter set out to examine, interpret and describe the significance of the research findings related to culture and cultural policy issues. It reveals Tanzania’s rich and diverse cultural history based in community cultural life, and links the cultural policy as a vehicle to systematically exploit this richness of cultural heritage. It argues that there is a need to find ways to pass on the embedded traditional knowledge and skills to enable young people to

stimulate their creativity, and secure and engage successfully in the creative workforce for their sustainable future lives. For this purpose, the chapter has discussed issues related to: the scope and values of traditional culture; the promotion and preservation of cultural expressions; the cultural policy responsibilities and their relationships to other sectors; Copyrights and Intellectual Property Rights (IPRs); and the role of creative experts in promoting a creative workforce for young people in Tanzania.

The analysis, discussion and larger implications of this chapter have revealed some basic challenges such as how to integrate new information or knowledge and skills embedded in the traditional cultural expressions relevant to young people's artistic practice in the context of drastic global developments (Bamford et al. 2009, 2; Hearn and Rooney 2008, 1-5; Segal, Chipman and Robert 1985, 1; United Nations 2008, 2010). The chapter has argued that the integration of traditional cultural elements in creative works is a useful instrument to: promote and protect the identity and value of Tanzania's rich cultural heritage; stimulate young people's social and artistic creations; enhance innovation and learning styles; and ensure that the creative workforce emerges as a solution for the challenge of young people's employment in Tanzania. Finally, this provides a new understanding of culture and cultural policy, and educational aims and goals as linked aspects to the nurturing of creative talents and the promotion of a creative workforce for young people at large (ILO 2013, 27-35; UNESCO 2012, 170; United Nations 1996; 2008; 2010).

The chapter speaks to the overarching question of the thesis, *How can understanding the relationships between culture, employment and education help Tanzania's young people secure, and survive in the creative workforce for the betterment of their future?* The chapter offers a response to the challenge of a social change (Nyerere 1985). It argues Tanzanians should never lose their cultural heritage and that young people should be exposed to their culture and traditional cultural expressions as they develop their own creativity and innovation to 'enable them to create their own artistic language' (Bamford et al. 2009, 21). This balanced approach will mean they are able to compete in the rapidly changing global economy with its employment challenges for young people (ILO 2013, 27-36), without losing their cultural heritage.

Taken together, the results in this chapter suggest that with the growing web of the cultural policy and the cultural and creative industries (O'Regan 2001b; O'Connor 2007), there is hope

to bring changes and sustainable development through the creative economy and creative workforce for young people (UNESCO 2012; United Nations 2008; 2010). However, the chapter has noted that there should be new cultural policy formulation initiatives based on the wide cultural and creative industries web, a linking of culture and other aspects of the creative economy, prioritisation of cultural planning to create development opportunities for entire local communities (O'Regan 2001b, 13-14), and creative job creation for young people. Finally, we need to make sure there are well versed creative experts in cultural policy supervision and implementation, and committed government representatives, who understand the role of culture in development, and fully support culture and cultural policy implementation.

The findings and discussion of this study serve as a corner-stone for bringing together the main areas and interpretation of education and employment as the other two domains of this study. Chapters 5 and 6 examine the themes of education and arts education, employment and creative careers in terms of the promotion of a creative workforce for young people in Tanzania.

## CHAPTER 5: EDUCATION, EDUCATION POLICY AND ARTS EDUCATION

### 5.1 Introduction

This chapter presents the findings and describes the results as they pertain to this study's overarching question, *'How can understanding the relationships between culture, employment and education help Tanzania's young people secure, and survive in the creative workforce for the betterment of their future?'* The previous chapter examined culture and cultural policy and themes emerging from the unit of data analysis, which demonstrated: how culture and cultural policy fall under the broad area of creative industries; the need for new policy initiatives so as to promote cultural heritage; and creative economy and creative workforce promotion for young people's better lives. In this chapter, the study delves into an analysis of the themes connected to education policy and arts education in Tanzania. Thus, the chapter responds to research questions 1, 2, 4 and 6. The questions are as follows:

- 1. What factors affect primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania?*
- 2. How has cultural and education policy helped in identifying, measuring and profiling the current and future skills embedded in the creative capital of young people in Tanzania, recognising urban and rural differentiation?*
- 4. To what extent has the education system inspired youth to discover and improve their creative talents in Tanzania?*
- 6. What future policy and program interventions are recommended to enhance Tanzania's creative workforce?*

I have organised this chapter into six sections. First, background to education *and education policy* in Tanzania, and make key observations include the scope of education and education policy, and the challenge and impact of education to young people. After this, three emergent themes of relevance to the chapter are discussed. The first theme focuses on the theoretical dimensions related to arts education and pedagogy in schools. Thus, the section reflects on arts education and practice; integrating Intangible Cultural Heritage (ICH) elements and learning processes; and learning new information and skills for young people. The second theme focuses

on students' passions as pathways to literacy and employment. The section seeks to examine creative skills identification; how to leverage young people's creative talents; and growing creative career pathways. The third theme is devoted to the analysis and discussion of creative entrepreneurship skills. This issue of creative entrepreneurship is implicated in the analysis of the promotion of a creative workforce for young people in Tanzania. In that regard, the fifth section seeks to illustrate: arts education and creative entrepreneurship; challenges for creative entrepreneurship studies in schools; marketing and networking in the creative industries; and growing creative entrepreneurship and jobs. Finally, this chapter briefly summarises emergent themes of analysis related to *education policy and arts education and practice* in Tanzania.

## **5.2 Background to education and education policy in Tanzania**

### **5.2.1 Scope of education and education policy**

The definition of education and the three distinct types of learning (informal, formal and non-formal), as outlined in Chapter 2, are revisited during this second findings and discussion chapter. The analysis details the results of both the qualitative and quantitative data, and thus, maps the territory of education policy and arts education and practice in Tanzania. Furthermore, the unit of analysis presents an allusion to both a global picture of education trends, and arts education in the context of promoting work-based learning for young people.

The term 'education' is used in diverse ways across cultures or countries. To avoid confusion, this analysis uses the *International Standard Classification of Education* (ISCED) (see Lutz, Sanderson and Scherbov 2004), as follows:

1. *No education* refers to someone who attended less than one year of formal learning.
2. *Primary education* includes those who did complete at least one year of education at first level (primary school education), but who did not go on to a secondary school level of studies.
3. *Secondary education* consists of those who have moved to the secondary school level of education. It does not matter whether they completed the full course. This category accommodates all who did not proceed to studies at the tertiary level.

4. *Tertiary education* includes those who have undertaken third-level studies. They might have completed the full course or not, and they still fall under this category (Lutz, Sanderson and Scherbov 2004, 126).

However, the definition and classification of education as put out by the ISCED largely ignores the meaning and scope of the informal type of education. This, as defined in the literature review, falls under the traditional education or pre-colonial type of education (Ministry of Education and Culture 1995, 1) in Tanzania and most African countries.

Traditional education is the type of education that the current study draws attention to as a bank of knowledge and approaches for nurturing the creative minds of young people. Examples from the study (hard data) suggest that the education system and school curricula in formal education should accommodate traditional ways of learning, and also, adopt knowledge and skills as a means of raising a ‘generation of innovators’ (Schwartz 2013), promoting identity, a creative economy and creative workforce participation. This issue of traditional education emerged when answering key questions 1 and 2. Most participants described the issue as follows:

***Yeah, I think this is a challenge as far as our education system is concerned. I suggest, our current education should go back to the adaptation of our informal education learning strategies ... it should keep on transmitting the traditional knowledge and skills to youth*** (Interview, Respondent 1: 7/8/2012).

Also, one respondent from Dar-Es-Salaam proposes:

***I mean there must be deliberate efforts to make our education system capture the reality and context of Tanzanians*** (Interview, Respondent 15: 31/8/2012).

In interpreting the findings, there are similarities between the attitude expressed by most respondents on traditional education and learning strategies in this study and the history and role of education as described by Mushi (2009, 32-33), on one side, and the Tanzania Development Research Group (TADREG) (1993, 17-23), on the other side.

Nevertheless, the ISCED definition and classification of education supports the interpretation of the findings of this study’s analysis in various ways. First, in regards to the formal type of education that emerged in Tanzania during the colonial era, findings show that:

- Formal schooling did and still conditions students to think in terms of ‘white collar jobs’ rather than self-employment (Cooksey 1997; Mosha 1987; Tanzania Development Research Group et al. 1993).
- The primary school to higher level curricula, teaching and learning outcomes do not prepare school leavers for life and the world of work (Tanzania Development Research Group et al. 1993, 17-23). In that regard, most respondents in the current study describe the drifting of most primary school and secondary school leavers, and now university graduates, to urban areas as a product of the inherited type of education from colonisers.
- Tanzania, like most African countries, experienced fragmented traditional education as structured by ancestors as pathfinders. The elders’ philosophy and approach in traditional education elucidates, ‘Heritage is our legacy from the past, what we live with today and what we pass on to future generations’, as described in UNESCO’s World Heritage Education Kit (1998). In the current study, one respondent describes the situation as follows: *‘I think our education system has not given young people time to practise and discover things from their cultural heritage ... hence, knowledge which is not shared is as good as the knowledge which does not exist. I say, the more you share the knowledge the more it is spread’* (Interview, Respondent 16: 5/9/2012 in Dar-Es-Salaam).

Second, the ISCED definition and classification of education paints the education level of respondents in the unit of analysis of this study. Table 5.1 and Figure 5.1 of the present study provide additional evidence with respect to the educational background of respondents as follows:

**Table 5.1: Education levels of respondents**

EDUCATION LEVEL	CLASS	TOTAL	PERCENTAGE
Primary	A	15	26%
Secondary	B	22	39%
Diploma	C	9	16%
Tertiary	D	2	3%
University	E	8	14%
Others	F	1	2%

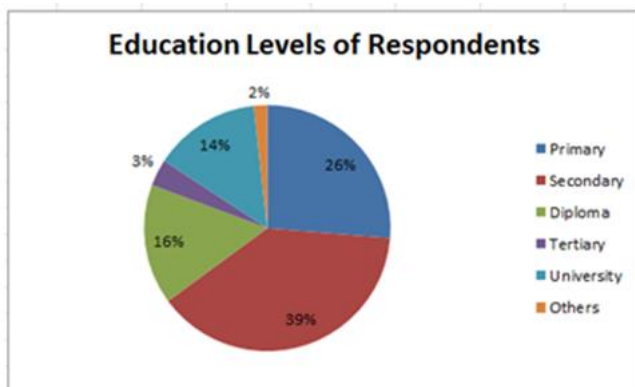


Figure 5.1 Pie chart of the nominal data in Table 5.1

Both Table 5.1 and Figure 5.1 reflect responses to quantitative data analysis on the educational background of respondents in the creative sector. The data above shows that more than half of those surveyed (in the creative industries) fall under primary and secondary levels of education.

Third, the survival of formal education in Tanzania during the post-colonial period invited non-formal learning. This included education for self-reliance that was an agenda of the 'Arusha Declaration Education Reform Strategy' to integrate theory with the acquisition of practical skills. Other non-formal education and training aspects include: (1) adult education; (2) informal vocational training programmes; (3) apprenticeship training programmes; (4) skills upgrading programmes; (5) technical, tertiary and higher education; and (6) training that promoted science and technology (Ministry of Education and Culture 1995, 66-80). In reviewing the literature, most of the above post-colonial aspects related to education system changes in Tanzania, happened during the reign of the late first President of Tanzania, Nyerere. In undertaking such deliberate initiatives in retrieving Tanzania's education system Mwalimu Nyerere said:

Socialist Tanzania cannot be created if some people are very highly educated and others are completely illiterate. The illiterate ones will never be able to play their full part in the development of our country or of themselves, and they will always be in danger of being exploited by the great knowledge of others. Therefore, we should plan to overcome the existing high level of illiteracy (Nyerere 1971, 11).

As stated in Chapter 2, since her independence in 1961 and having passed the Education Act of 1962 that repealed and replaced the colonial Education Ordinance of 1927, Tanzania has



kept on reviewing her Education Policy (Ministry of Education and Culture 1995, i-xiv). However, many respondents (as per qualitative and quantitative analysis) in this study, question Tanzania's education trend and the validity of the current 1995 Education and Training Policy. The majority of respondents to Questions 1, 4 and 6 (see above), express their feelings in relation to:

- *The out-dated 'Education and Training Policy'* and education system as opposed to technological advancement and focus being in response to today's 21<sup>st</sup> century global challenges. Evidently, in this knowledge era (Hearn and Rooney 2002; Teferra and Altbach 2004, 21), literacy levels, which are usually, but not always, related to levels of education, are important predictors of employment, active participation in community and health (Health Canada 1999; Kickbusch 2001, 290).
- *The implementation of an 'Education for All' (EFA) agenda* and the need to provide quality education in Tanzania. Most respondents feel EFA had benefits but at the very moment it was a challenge and stood as a fundamental reason for the deterioration of Tanzania's education sector. The aims of the EFA were to get developing countries and donors (World Bank, UNDP, UNICEF and UNESCO) to 'turn around the backward trend' (Brock-Utne 2000, 4) of falling enrolments, falling completion rates and poor learning outcomes within primary education in developing countries. Hence, EFA has six goals: (1) early childhood care and education; (2) Universal Primary Education (UPE); (3) youth and adult learning needs; (4) improving levels of adult literacy; (5) assessing gender parity and equality in education; and (6) the quality of education (UNESCO 2012, 39-130). However, this has contributed to a 'steady deterioration of the education' sector in Tanzania like in many developing countries since the 1980s (Brock-Utne 2000, 4-12; Kuleana 1999; Rajani 2001; Wedgwood 2007, 383-396) up to the present.
- *The medium of instruction in Tanzania's education system*, and the inability of most primary school children in reading, writing and lack of basic arithmetic skills. To illustrate, the current research respondents' feelings based on the incompetence of most students in reading, writing and basic arithmetic skills seem to be consistent with the *Twaweza* (2013) annual learning assessment report 2012 titled, 'Are your children learning?' This research report, released in Dar-Es-Salaam on 18 December, 2013,

covers some information on children's learning levels in Tanzania with some details about schools' conditions and learning environments. Related to the students' English and Kiswahili languages mastering, *Twaweza* research found that most students lack basic reading skills in both English and Kiswahili languages. The research was conducted in 126 Districts in Tanzania; it included 55,191 households and 3,624 schools. Hence, the study managed to reach 104,588 students. In examining children's competence in reading Kiswahili and English languages, the research found that by standard seven, five in 10 students leaving school have not acquired a Basic English reading skill, which is equivalent to 53% of the standard seven students. One out of 10 standard seven pupils were unable to read a Kiswahili paragraph (Twaweza 2013, 5-9).

The main feature of Tanzania's education system is that it is bilingual (English and Kiswahili) (Ministry of Education and Culture 1995). English is taught as a compulsory subject in primary schools and Kiswahili is the medium of instruction at this level, while in post primary education English is the medium of instruction and Kiswahili is a compulsory subject. At tertiary education, the education policy treats Kiswahili as an optional language (Ministry of Education and Culture 1995).

- *Lack of teachers and some teachers' incompetence* are general gaps in teacher education (e.g. recruited teachers through Universal Primary Education 'UPE') to perform their tasks well, resulting in a weak foundation for children's learning. Thus, most respondents felt that in-service or up-grading courses for teachers are necessary. Likewise, the education policy must review teaching and learning strategies. In the next section, this study gives examples of some effects due to missing links in teacher education. The examples include but are not limited to teachers' knowledge of the structure of spoken and written languages (Kiswahili and English) and teaching methods. Indeed, some teachers' incompetence has resulted in some defects to learners in phonological awareness (in English and Kiswahili languages), how letter combinations correspond to speech sounds. Consequently, most young people find the reading and 'writing system an enigma' (Moats 1994, 83). Hence, respondents feel that this incompetence in some teachers and learners has to be addressed nationwide. However, for the purpose of argument here, some creative artists face challenges to communicate fluently and 'integrate effectively the component of language ... and profit from learning to comprehend and compose' (Adams 1990, 96; Moats 1994, 83-

96; Rajani 2003, 1-11) in performing arts, creative writing, media and journalism as part and parcel of their creative works.

- *The challenges based on the lack of adequate and conducive learning and teaching environments* (infrastructure that includes books, desks and buildings are just a few examples). In that regard, ‘we find a vast number of children badly taught, or utterly untaught... because there are too few schools and too many bad schools’ (Fleming 2008, 12; McClure 1986, 99). Indeed, these findings have important implications for making profound changes in education policy, structures, school curricula, and teaching methods and practice so as to provide a quality response to today’s challenges of education (Delors 1998, 5-10) in Tanzania and on the African continent.



Figure 5.2 Gongwe Primary School pupils at Mvumi Village in Kilosa District, Tanzania attend classes while seated on the floor. Source: Daily Newspaper Tanzania (gallery) News in photos (3/3/2014)

Based on the interpretation above, the impact of education policy and the call for policy changes as limiting factors are evident in these examples from qualitative units of analysis:

Table 5.2 Theory and construct: Education policy and practice

Category	Example: respondents’ quotations from the data
Education system	<p>1. <i>I say, the education system must change and include theory and practice. I mean work-based learning</i> (Interview, Respondent 1: 7/8/2012)</p> <p>2. <i>My feeling is that our education system (in Tanzania) is the one we inherited from the British ... and still has western ideology or elements</i> (Interview, Respondent 3: 14/8/2012).</p>
Education and employment	<p>1. <i>Ooh! The problem here is the education system does not focus much on students’ talents!</i> (Interview, Respondent 15: 31/8/2012).</p> <p>2. <i>Yeah, my feeling is that our challenge lies at the education system. This does not nurture creative talents of young people with</i></p>

	<i>a vision for their self-employment</i> (Interview, Respondent 4: 14/8/2012).
Education policy and impact	<p>1. <i>I suggest policies (education and cultural) to go in line with changes that occur in place</i> (Focus group 1: 2/8/2012 in Dar-Es-Salaam)</p> <p>2. <i>I can't say to what extent (exactly) has our education system inspired young people to discover their creative talents but ... Informal education has helped many to discover their talents</i> (Interview, Respondent 13: 26/8/2012 in Bagamoyo).</p>
Future policies and programs interventions	<p>1. <i>Well, our education system must give priority to the society's needs</i> (Interview, Respondent 17: 11/9/2012).</p> <p>2. <i>Yep, in my opinion, it is the change of education and training policy so as to include and give priority to arts education ... Introduce entrepreneurship skills education to learners at all levels of education</i> (Interview, Respondent 18: 12/9/2012).</p>

However, on the question of education policy change, this study found that the Ministry of Education and Vocational Training (MoEVT) was in the process of reviewing the 1995 'Education and Training Policy' document as the following discussion (interview held on 22/8/2012 with Respondent 7 in Dar-Es-Salaam) reveals:

Researcher: What are your feelings, ratings and comments on the current education system in relation to the growing number of primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania?

Respondent 7: *Ok, what I would like to comment on that is, the Ministry of Education and Vocational Training is reviewing the policy (the 1995 Education and Training Policy) ... and one of the basic aspects into consideration is how arts education could be effectively integrated in the new policy so that creativity could be fostered, and how learners could draw on diverse ways and notions of work based learning.*

Researcher: Yeah.

Respondent 7: *The 1995 Education Policy had a VISION but our new policy intends to make clear the relationships between the Education and Training Policy with other Ministries' or public policies.*

Researcher: Do you mean to link your actions or?

Respondent 7: *Education is a very complex aspect ... in the sense that education and training are aspects delivered in each of our Ministries ... this means; expertise and professionalism exist in each and every sector or Ministry.*

Nevertheless, from the interpretation and data in Table 5.2 and the comments above, it is apparent that ‘at the ultimate stage, competition among nations will be competition among educational systems ... for the most productive and richest countries will be those with the best education and training in place, and well implemented’ (Kickbusch 2001, 290; Rosencrance 1999, XV).

### **5.2.2 The challenges and impact of education to young people**

As mentioned in the literature review there is a growing number of school leavers in the job market in Tanzania. Approximately 800,000 to one million young people annually (National Bureau of Statistics 2011) enter the labour market, which is more than can be absorbed by the industry. As already noted, this study examines, *How can understanding the relationships between culture, employment and education help Tanzania’s young people secure, and survive in the creative workforce for the betterment of their future?*

Therefore, it is beyond the scope of this study that Tanzania as a developing country recognises the challenges that exist in modern education development. The complexities the 21<sup>st</sup> century presents, grounded in the learner’s personal creativity and knowledge of the world of work (Hearn and Bridgstock 2012, 116; UNESCO 2012, 170) intensify the sector’s development. The literature shows that the ‘education sector is not just any other public sector, it is an investment sector, and a sector that deals with human capital’ (Brock-Utne 2000, 12), and in every aspect, is ‘as hard as building bridges and roads’ (Burnett and Patrinos 1996, 273).

In Tanzania, like in many African countries, the road towards modern education development, with a focus on making most young people ‘inventive, capable of personal creativity and able to adapt mentally, while preserving their own identity and cultural values’ (Delors 1998, 11) is like climbing bare-foot up a steep and stony hill. Prior studies that have noted the stumbling blocks towards modern education development in Tanzania, like in most African countries, have found that:

- Most indigenous youth have low school enrolment and high dropout rates due to poverty, distance from school, and cultural and geographical barriers, which thus contribute to low academic achievement (United Nations 1996, 4-10; Zeelen et al. 2010, 51-64).
- Unwanted teenage student pregnancies have remained one of the controversial issues in Tanzania and Africa. This has made many primary and secondary school students in Tanzania leave schools without the relevant skills to thrive in society. (FAWE 2000, 5-6; Fundi 2010, 115-125; Onyango-Obbo 2013).
- The case of HIV/AIDs and sexual abuse in young people is also high due to poverty and lack of adequate skills to making education improve the transition from school to work in the short term (Gachukia 2004, 1-12; UNESCO 2012, 239).
- Lack of infrastructure, teachers and active pedagogy that can be used as tools to enable children and adolescents to realise their potentials and develop their capacities for their better lives (Cooksey 1997, 121; Delors 1998, 6; Kuleana 1999; Tanzania Development Research Group et al. 1993, 4-23; United Nations 1996).

The current study findings have important implications for developing some support and solutions to the challenges. Respondents made a number of comments as follows:

*My opinion is that culture is a cross-cutting aspect, let's invest and give culture priority, and it is the role of us all ... in every sector example: education, agriculture, health, employment, even environment. I see culture as the corner stone, while, the government and all its sectors have forgotten this!* (Interview, Respondent 1: 7/8/2012).

Other respondents suggest that:

*To overcome the obstacles, the education and the promotion of creative workforce for young people start from the time of birth. So, as a nation this should be in our strategic plan and framework. Hence, social change (about) is compulsory if we want to observe our current education impact* (Interview, Respondent 8: 22/8/2012).

*I say, most research studies done have come to put clear that arts education affects the learner on both academic and personal level. The challenge is on the policy*

*makers and decision makers ... their understanding. I think, debates, workshops, meetings and use of social media is needed so as to bring about some changes* (Interview, Respondent 12: 27/8/2012).

The present results (as put above) are significant in at least three major respects:

1. *Culture as a social phenomenon*: culture as a social aspect appears as a tool to assist in eliminating challenges that face young people in modern education, in achieving their goals and making an impact in their lives. In that regard, this study suggests parents and teachers re-visit traditional upbringing and guidance in eliminating conduct problems for young people. Perhaps unwanted pregnancies at a tender age and HIV cases could be eliminated through enhancing parenting skills and methods (e.g. cognitive-behavioural principles using collaborative, practical and problem solving approaches) as a key mechanism for change in child behaviour and health literacy (Gardner, Burton and Klimes 2006, 1-10; Kickbusch 2001, 289-297; Ministry of National Culture and Youth 1962, 5-6; Staddon and Cerutti 2003, 115-44; Wizara ya Elimu na Utamaduni 1997, 1-2).
2. *Social relations for change*: changing the mindset of the entire society so as to rescue young people from the challenges that face them in the 21<sup>st</sup> century, ‘the knowledge era’ (Hearn and Bridgstock 2012; Teferra and Altbach 2004, 21-38; UNESCO 2012, 170). Here, a focus must be to make the society learn new ways, and how to solve problems that arise in community settings. Making young people acquire creative skills, and therefore, meeting labour market demands, will thus contribute to creative economy initiatives and lead to better lives. Prior studies have noted the importance of social relations, as an example; they cite critical roles based on economic or productive activities performed by women in most African communities. These include: agriculture; cattle farming; and productions in small and medium enterprises like sewing, weaving, basketry, pottery and mats just to mention a few as related creative works. Unfortunately, in some communities the income generated is spent by men or they have the last decision how to spend it. Indeed, cultural norms, economic institutions and legal and business systems contribute to poverty (Delors 1998, 5-8; Marston and Barrett 2006) in most African communities. As mentioned previously in the literature review, ‘it is *ignorance* that makes the chick go to bed hungry while sitting in the bucket of corn’ (Ndugane 2010).

3. *How public institutions and individuals support and use research products:* As put by respondents above, most research products (for example) reveal how education and arts education impact on learners at both academic and personal levels. The current study (in Chapter 4 see sections 4.4 and 4.7) found that there is limited room for collaboration between research producers and research end users. However, other previous research found that:

Universities as creators and brokers of these products (research) are situated at the centre of the knowledge and information supermarket ... by all measures, research and publishing activities in Africa are in critical condition. The general state of research in Africa is extremely poor and its research infrastructure is inadequate (Teferra and Altbach 2004, 38).

In that regard, this study argues for well-articulated networks or ‘knowledge systems’ (Hearn and Rooney 2002, 23-26) at national and international levels that employ various means, and include modern digital ways.

### **5.3 Theoretical dimensions: Arts education and pedagogy in schools**

#### **5.3.1 Arts education and practice**

The definition of the *arts* varies in respect to its implication across ‘cultures’ and the ‘economic development of a country’ (Bamford et al. 2009, 48). However, in Tanzania the arts (see Chapter 2, table 2.1) incorporates art and crafts; music of different genres; and theatre and drama (The United Republic of Tanzania 1984, 175-176).

From the outset (in Tanzania), it is well understood that *the arts* are one of the identical pillars of culture that involve ‘some capability of setting and arranging ideas in a variety of feelings or tools’ (my translation: see Chapter 2 under Table 2.1) (Wizara ya Elimu na Utamaduni 1997, 21). As mentioned in Chapter 2, other pillars of culture are: traditions, customs, language, sports and people’s actual knowledge (Wizara ya Elimu na Utamaduni 1997, 1).

To assess the variation of arts education of respondents, the study asked, *what art subjects did you learn in your formal education?* (Tick one or more). Table 5.3 presents the results obtained from the preliminary analysis of the quantitative data based on arts education of respondents.



**Table 5.3 Arts Education of Respondents**

ARTISTIC GENRE	NUMBER OF RESPONSES	PERCENTAGE OF RESPONSES
Drama	25	<b>26%</b>
Dance (traditional)	8	<b>8%</b>
Music	9	<b>9%</b>
Painting	1	<b>1%</b>
Sculpture	5	<b>5%</b>
Digital Arts	4	<b>4%</b>
Drawing	12	<b>13%</b>
Craft	6	<b>6%</b>
Design	4	<b>4%</b>
Film	12	<b>13%</b>
Others	10	<b>11%</b>

The study permitted respondents to indicate more than one response (multiple responses).

From the data in Table 5.3, it is apparent that a hierarchy of arts has emerged. The performing arts (especially drama, film and music) and traditional dance emerge to be at the top of the priorities and drawing and craft (visual arts) behind this, and then follow all other art categories.

However, based on the results above, this study (from the qualitative analysis) found that arts education is mostly practised in private schools and private institutions, compared to government schools and institutions. Furthermore, the findings reveal that in most government schools, art subjects on timetables are sometimes misused by teaching students other subjects as the analysis illustrates below:

***I think the challenge is big and lies at the implementation level, and this is in teaching arts subjects in government schools. In private schools this is not a problem because mostly, they employ teachers in accordance to their ability and specialisation ... but in public schools any teacher is obliged to teach any subject! I think this is wrong ... and in most cases, even if art subjects are on timetables, mostly are used in other subjects. I think with the trend of ignoring arts education ... can't help in identification of creative skills in young people in Tanzania*** (Interview, Respondent 6: 17/8/2012).

From a comparison of the two units of analysis above (the quantitative and qualitative data), it can be seen that most students are not well exposed to arts education in schools.

### 5.3.2 Why arts education? (Education in the arts and education through art)

*Why teach or expose young people to arts education?* As mentioned in the literature review, prior studies conducted by various experts in this field have argued that:

- It is arts education that informs and stands as a tool to ‘pass on cultural heritage to young people, boost their creativity and innovation, and thus, influence them on both academic and personal’ priorities in their life cycles (Bamford et al. 2009, 21).
- It is arts education that influences and enables a child to gain access and enter into everyday life, and thus, it emerges as ‘one of the short term objectives that any school system must adopt’ (Delors 1998, 15).
- It is arts education that assists to nurture and create a bridge between a child from birth and their home environment, on one side, and towards adulthood throughout transitional periods across the life span (*from birth to work*), on the other side. Thus, arts education inspires and shapes, and maximises the flexibility that enables young people to become productive and engaging members of their respective societies (Fitzgerald 2010, 2).

On the question of teaching and exposing young people to arts education, this study indicates that:

***Since, arts education has never been one of the priority aspects in the (government) circuit ... As a result, good actors (students) have become politicians; good painters have become motor mechanics and the like!*** (Interview, Respondent 3: 14/8/2012).

The loss of cultural capital (a course of generating profit) embodied in creative young people, and resources embodied in young people (human capital) were a feature of most respondents’ views. In that regard, the study proposes arts education programmes to accommodate traditional cultural expressions and elements, while recognising that ‘culture is dynamic and evolving’ (Delors 1998, 15). This will arguably give room to young people to use the traditional wealth as a base to enhance their creativity and innovation skills, which will help them, finally, to ‘contribute to the global development’ (Bamford et al. 2009, 21).

### 5.3.3 How are traditional arts and arts education placed in education policy in Tanzania?

To reiterate, Tanzania is experiencing large numbers of young people searching for jobs in the labour market after their primary, secondary and university levels of education. In that regard, this study examines traditional arts as a way that has enabled African communities to make their children participate fully in social, cultural, political and economic life (Ishengoma 2005, 139; Mlama 1995, 23-24; Mushi 2009, 33-38).

In reviewing the literature, prior studies indicate that traditional arts—including oral arts, performing arts, arts and craft, ornamentations, costume designs and works of architecture—before the intervention of foreign culture were valued as part and parcel of the everyday life, labour experience and conditions of African communities (Gunderson 2010, 567; Ishengoma 2005; Mushi 2009). To illustrate, the current study elaborates and gives examples of the contributions of the traditional and oral arts:

- *Performing arts* such as traditional songs, traditional drumming and dancing, story-telling and poetry, and riddles stand as important media for transmitting knowledge and skills to young people in Tanzania and most African communities. Good examples include but are not limited to sukuma tribe labour songs from Western Tanzania with the spirit ‘*we never sleep, we dream of farming*’ (Gunderson 2010). These labour songs were and still are valued not only for their motivation to competitive farming but also their embodiment of knowledge and the value of traditional musical and literary content (Gunderson 2010, 567-568). Likewise, riddles such as those among the Haya tribe of Northwest Tanzania are important. Ishengoma (2005) argues that the integration of African oral traditions (like riddles, story-telling and poetry) and elements of traditional learning into the modern school curricula helps to: increase the relevance of education to local communities; make learning more meaningful and attractive to young learners; and transmit indigenous knowledge (Ishengoma 2005, 139).
- *Arts and craft* integration in learning circles benefits teaching practical things, and helps children to discover new ways to enter into creative roles. Furthermore, this assists in identifying young people’s creative capacities and their creative career pathways (Delors 1998, 16-18). Examples include: wood carvings and wooden sculptures, musical instruments, making of mats, pottery and knives, stools and chairs, and beads and combs.

However, the challenge remains how to integrate traditional cultural expressions into the modern school learning environment. The mission is to enable young people to gain access to knowledge and skills embedded in the traditional arts for their better lives.

The results of the current study indicate that arts education gives young people an opportunity to foster creativity, critical thinking, memory and intellectual development. The following comments from participants illustrate their feelings well:

*After my graduation at Butimba Teachers College as a teacher with specialisation in performing arts, I started teaching at Kigogo Primary School in Dar-Es-Salaam. There, unfortunately, I could not teach the subjects of my speciality. In compensation, I decided to introduce a traditional arts group as an extracurricular activity for interested pupils. Amazingly, most pupils joined the group, and after six months, there were no truancy cases, and most of the group members performed well in classes too. Hence, their thinking and learning ability of new information was higher in academics* (Interview, Respondent 1: 7/8/2012).

*I say Tanzania must deliberately take initiatives in acknowledging and establishing mechanisms of preserving Tingatinga paintings (established by the late Edward Said Tingatinga in 1968). That is a national brand/treasure and identity! I suggest young artists in schools should be taught the skills Tingatinga style of painting* (Focus group 1: 2/8/2012 in Dar-Es-Salaam).

Also, other participants from Dar-Es-Salaam and Dodoma respectively commented:

*TUSEME PROJECT organised by the University of Dar-Es-Salaam based on the promotion of 'theatre for children' is a good example of arts education as a tool for facilitating learning to young people. The outcome is that ... almost 85 per cent of the children involved in this had joined university studies* (Focus group 1: 2/8/2012 in Dar-Es-Salaam).

*I think the value of arts and culture is not well known to policy makers, and that's why arts education is not a priority aspect in our education system* (Focus group 3: 1/9/2012 in Dodoma).

The respondents' comments referred to above take a broad view of the role of parents, policy makers and the government elect in giving exposure and integrating arts education in the

teaching and learning environment as a way to prepare young people to get into the creative workforce.

#### **5.3.4 Who supports arts education in Tanzania?**

However, the crucial point here is to find answers to the following questions: *Who supports arts education in Tanzania? What is his or her role in making sure these dreams become reality? How can traditional cultural expressions be preserved in Tanzania? Who is to create the traditional expressions repository or various ethnic and national databases, for access and to serve arts education teachers in schools, researchers, curriculum developers, learners and individual young people, including creative experts, to create real value in educational and creative workforce spheres?*

The results of this study show that key institutions, agencies and organisations like: (1) Butimba Teachers College in Mwanza; (2) the University of Dar-Es-Salaam (Fine and Performing Arts Department); (3) Bagamoyo College of Arts now known as Taasisi ya Sanaa na Utamaduni Bagamoyo (TaSUBa); (4) Tanzania Institute of Education (TIE); and (5) the National Arts Council of Tanzania (BASATA) are responsible and linked to the support of arts education and promotion in Tanzania.

The Ministry of Education and Vocational Training (MoEVT) in the ‘Education Policy’ document stipulates arts education as a component that falls under humanities and life skills (Ministry of Education and Culture 1995, 53-54). In the humanities, the document analyses subjects related to arts education as: (1) music; (2) plastic and performing arts; and (3) games and sports. In life skills the document mentions five basic categories: (1) environmental skills; (2) personal health skills; (3) job creation skills; (4) social or community skills; and (5) family skills (Ministry of Education and Culture 1995, 54). Furthermore, the Ministry summarises responsible institutions, agencies and organisations for the implementation and monitoring of the policy and education curriculum. These include:

- *The Tanzania Institute of Education (TIE)* as an organisation responsible for curriculum development. TIE’s role is to design, develop, monitor, review and update the primary school and secondary school teacher education at certificate and diploma levels.

- *Teachers Resource Centres* (TRCs) are centres obliged to promote teachers' innovation and improvisation in methods of teaching, instructional materials, and aids, and to facilitate the exchange of professional ideas and experiences.
- *The National Examinations Council* (NECTA) is an agency responsible for the design, regulation, conduct and administration of National Standard V11 (primary school), secondary school (Form 4 and 6), and Teacher Education Certificate and Diploma Examinations.
- *Vocation Education and Training Schools* (VETA) are responsible for dealing with: informal vocational training programmes; apprenticeship training programmes; skills upgrading programmes; and technical and commercial programmes.
- *Folk Development Colleges* (FDCs) are centres that offer vocational education and training.
- *Tertiary and Higher Education and Training Institutions* are places that offer professional training and award certificates, diplomas, advanced diplomas and degrees (e.g. Institute of Finance Management (IFM), National Institute of Transport (NIT), Bandari College, Institute of Management and Training of Education Personnel (MANTEP).
- *Institutes of Adult Education* (IAE) are responsible for the design, development and availability of courses. They are also responsible for monitoring curricula for literacy, post literacy and functional literacy.

(Ministry of Education and Culture 1995, 53-89)

However, despite the well-articulated functions above, the findings of this study suggest that most of the identified institutions, agencies and organisations that support arts education and those under the Ministry of Education and Vocational Training (MoEVT) face challenges in implementation and meeting their goals. These include but are not limited to:

1. Minimal budget allocations from the central government, which can't suffice for successful strategic plans implementation and roles assigned to perform.

2. Lack of inter-ministerial actions and integrated institutional mechanisms (United Nations 2008, 35) to assist them to execute the cross-cutting (e.g. arts education and cultural) policies successfully.
3. Lack of networking (internal and external) so as to articulate knowledge systems that could empower workers, gather intelligence and bring changes (Hearn and Rooney 2002, 23-26).
4. Lack of fundraising skills as a way to subsidise the budget allocations. Hence, fundraising is an art, but it needs expert knowledge, techniques and tools to ensure success (Elischer 1996, 93-94). Likewise, as Ekaterina Kim (2009) argues, 'fundraising is a science, but its rules are more like a rainbow than a formula. You need to paint with the most delicate shades of colours and moods. You will surely become a success if you paint with love and friendship' (Kim 2009, 7).

It seems possible that these results are due to: (1) economic reasons that Tanzania is a poor country so the budget allocations are limited; (2) ignorance and not knowing that investing in education and training has to be an ultimate goal for countries' survival in the 21<sup>st</sup> century knowledge economy (Hearn and Rooney 2008; Kickbusch 2001, 290); and (3) lack of 'political will', and therefore, not giving arts education priority (Shule 2010).

### **5.3.5 What is the impact of arts education?**

The present study was designed to determine, *How can understanding the relationships between culture, employment and education help Tanzania's young people secure, and survive in the creative workforce for the betterment of their future?* As mentioned in the literature review, prior studies that have noted the importance and impact of arts education for young people suggest that arts education is a lifelong process. It starts from the time of birth and continues up to death. In that regard, findings of prior studies summarise steps to be taken to bring about the impact of arts education to learners at various levels of education as follows:

1. *Pre-primary school level* records the start of *teaching creativity* through, for example, singing and storytelling, oral and manual expressions, games and play activities. These make children exploit how to enter and play a creative role through the assimilation of artistic expressions.

2. *Primary school level* denotes a transitional period, whereby arts education has to incorporate aspects of intellectual development, emotional balance and personal identity. The studies give examples of young people starting to learn how to compose, perform and to make instruments, and thus, get into the art of creation.
3. *Secondary school level* responds to learners to start sharpening their critical thinking and problem solving, and widening their practical skills and manipulative skills. This happens to be the right time to develop their creativity, communication and love for the arts. In short, it is the right time for young people to choose their area of specialisation and certainly a career in the creative workforce.
4. *Non-formal arts education and training* for young people (who are in or have dropped out of formal school), reflects the type of arts education offered by institutions outside the formal education system. As stated in the literature review most children or young people in Tanzania, like in many African countries, fail to continue with further education at different levels due to various reasons. These include but are not limited to unwanted pregnancies at a tender age, HIV/AIDs and poverty, and indigenous youth geographical, cultural and environmental reasons. These young people are sometimes labelled as misfits, failures, drop-outs, homeless and orphans, but as human beings they need to survive through the competitive labour market. In that regard, this study argues that there is a greater agency to exploit issues in relation to their appropriate skill development to the marginalised youth population (through non-formal arts and training) due to their higher unemployment rates.

(Delors 1998, 16-33; Hatar 2001, 1-30; UNESCO 2012, 170-239)

However, the current study found that the participation of in-school and out of school young people in arts education is not proportional in Tanzania. A good number of young people in both private and public institutions (from primary to university level) never pursue arts education studies as stipulated in the education policy and arts education curriculum. Likewise, out of school young people—drop-outs or graduates at different levels of education—are part of the group of ‘one young people in eight across the world who go around looking for work’ (Bokova and UNESCO 2013, i), and most of them search for jobs without adequate skills to qualify for the labour market.



This study argues that the government elect and the relevant ministries must work on the thorough integration of arts education in formal and non-formal education as a way to rescue most young people from employment challenges. Indeed, the lack of the integration of arts education means failing to meet the needs of young people, and therefore, it is a waste of human potential and economic power (Bokova and UNESCO 2013, i).

The following quotes further illustrate the value of arts education and its impact on learners:

*A change in our education system is a crucial agenda. It has to include arts education. I suggest a rural body to be established. The body has to create awareness, and help in preserving and coordinating the use of ICH elements that could add value to the formal education. In so doing, the focus should be that of nurturing creativity and preserving knowledge and skills embodied in elders. Having in mind, VETA Mtwara centre, has introduced fundamental creative courses in wood carving/sculpture, decorating, tailoring and fashion designing* (Interview, Respondent 18: 12/9/2012).

*The government through the Ministry of Education must give priority to traditional arts education in schools. This has to start from primary school up to secondary school level so as to nurture creativity within young people; thus, make them get self-employed after their studies. Hopefully, this will reduce the employment problem and the influx of young people into towns and cities in search of jobs* (Questionnaire respondent 57 :).

Generating cultural capital as a resource through arts education was a feature of most respondents' views. Education is arguably more than making sure all children can attend school. It is about setting young people up for life (UNESCO 2012, i-ii). In that regard, the role of education (informal, formal or non-formal) and the impact of arts education has to be that of nurturing creative talents and competence embodied in young people. Education and arts education have to make young people grow, and close the gap between the urban and rural marginalised young people to help meet the creative workforce qualifications needed in the 21<sup>st</sup> century (the creative economy era) (UN+Rio 2013; UNESCO 2012; United Nations 2008; 2010).

### 5.3.6 Integrating Traditional Cultural Expressions (TCEs) elements and learning processes

In this section, the study considers three main issues:

- What are TCE elements or Expressions of Folklore?
- Why should TCE elements be integrated into the learning process?
- How can TCE elements be integrated into the learning process?

As mentioned in the literature review (Chapter 2) and Chapter 4 of this study, the definitions of *Traditional Cultural Expressions* (TCEs) or *Expressions of Folklore* are varied in respect to community or nation. The differences arise from and mostly reflect the traditional artistic expectations of that particular community or nation (WIPO 2005, 6). In that context, this study uses the definition of TCEs and ‘expressions of folklore’ interchangeably as suggested by WIPO (2005, 6; 2012, 5-10) which means, ‘productions consisting of elements of traditional artistic heritage developed and maintained by a community [of Tanzania] or by individuals reflecting artistic expectations of [the Tanzanians’] community’. These may be ‘either intangible, tangible or, most usually, a combination of the two’, and “‘Traditional Knowledge” (TK) is sometimes used as a shorthand for the entire field of TK and TCEs’ (WIPO 2005, 6; 2012, 5-10). In clarification, WIPO (2012) recounts TK and its ‘forms of expression as an inseparable whole’. Thus, WIPO (2012) links TK to, for example, agricultural, environmental or medicinal knowledge associated with ‘Genetic Resources’ (GRs) that include but are not limited to knowledge about traditional medicines, traditional hunting or fishing techniques, and knowledge about animal migration patterns or water management (WIPO 2012, 8-9). In a nutshell WIPO (2012) defines TK as:

- knowledge, know-how, skills, innovations or practices;
- that are passed between generations;
- in a traditional context; and
- that form part of traditional life style of indigenous and local communities who act as their guardian or custodian (WIPO 2012, 6-9).

From the definition above, it is evident that TCEs and TK or ‘expressions of folklore’ as part and parcel of culture are living, dynamic and give systematic ways and meanings to the social, political, economic and distinct identity of Tanzanians as individuals and as a nation.

Furthermore, the definition of TCEs supports the argument by UNESCO, IFACCA, the Australia Council for the Arts and Bamford (2009), that *the arts* as a component of culture, existed a long time before writing and ‘children are born aesthetically aware and they engage in *the arts* long before they can speak or write’ (Bamford et al. 2009, 19).

*Why the integration?* To illustrate, this study identifies results that corroborate the findings of a great deal of previous research work in this field as follows:

- History strongly suggests that through *oral traditions* and *oral practice* Tanzanians and most African communities were, and most of them still are, made to realise and learn traditional knowledge and skills. This trend did and still helps the transmission of knowledge and technology and at the same time, promotes creative talents, and serves as a method of communication and development from one generation to the next (Ministry of National Culture and Youth 1962, 5). For example, this occurs through Intangible Cultural Heritage (ICH) elements presented in the form of *verbal expressions* (riddles, folk-poetry and storytelling); *music expressions* like folk songs and instrumental music; and *expressions of actions*, such as folk dances, plays and various artistic forms of rituals. Likewise, *tangible expressions*, such as *productions of folk art* (in drawings, paintings, carvings, sculpture, textiles, basket weaving and costumes); *crafts*; *musical instruments*; and *architectural forms* (WIPO 2005, 6-8) play significant roles in the education and training circles of young people.
- The growing importance and dependence on science and technological advancement and knowledge as a social phenomenon in the 21<sup>st</sup> century (Dewhurst 2008; Florida 2005; Hearn and Rooney 2008; United Nations, UNESCO and UNDP 2013). In that regard, an example of the arts in communication is one sector that proves the essence of integrating TCEs as *art-rich education* that enhances critical thinking and problem solving based in real life cycles and grounded in the knowledge of work (Bamford et al. 2009, 19-20; Hearn and Bridgstock 2012, 116).

- A growing recognition (over the last twenty years approximately) that arts education connects a child with a variety of learning resources rather than being bound by the normal and physical environment of the school (Bamford et al. 2009, 19; Delors 1998, 11-19). For example, the use of the internet, galleries, museums and cultural sites visits gives young people the chance to learn by observation. Hence, it enables young people to acquire large, integrated units of behaviour through direct experience and by examples, without having to build up the patterns of learning slowly or by tedious trial and error methods (Bandura 1971, 1-3).

*How can the integration be achieved?* Findings from previous research further support the idea and essence of integrating arts education in the learning process. The findings outline the integration at two distinct levels of: *Education in art* (teaching practices and principles of different art disciplines, to stimulate critical awareness), and *Education through arts* (use of art as a vehicle for learning other subject content) (Bamford et al. 2009, 21). These findings as suggested by IFACCA, UNESCO, and the Australia Council for the Arts and Bamford (2009) are consistent with those of the current study. The extracts from the respondents' comments and unit of analysis illustrate the findings clearly:

***I mean, teaching and learning should adopt traditional approaches of oral and practice, and arts education should be in schools, social centres, and in local villages for all and sundry. As done in the olden days! People played drums, danced and celebrated some village events or after harvest*** (Focus group 4: 9/10/2012 in Lindi).

***I remember in the olden days, students had art education in schools and did this practically*** (Focus group 2: 18/9/2012 in Mwanza).

***I say, let researchers and cultural experts rescue our traditional heritage through writing books, publications, and use of electronic and digital media*** (Focus group 1: 2/8/2012 in Dar-Es-Salaam).

A change in the arts education system and a thorough integration of arts education in the learning and teaching environment was a feature of most respondents' views.

### 5.3.7 Learning new information and skills for young people

I argue that learning new information and skills that could sustain the marginalised young people in poor countries like Tanzania, and many other African countries, in the knowledge era remains a bigger challenge than ever. As Young (1998b) suggests, learning new information ‘is an individual phenomenon and a socially situated process which takes place in the context of organisational and broader social changes’. Furthermore, Young (1998b) argues that skills and knowledge and the traditional division that existed between the academic and vocational learning can never be the same again. Thus, the curriculum of the future, from the new sociological perspectives of education to a critical theory of learning, has to have a ‘dual impact of global competition’, on one side, and the ‘opportunities offered by the new information technology’, on the other (Young 1998b, 2-3).

However, the marginalised young people as a population that represent transitional periods between childhood and adulthood (from birth to work) (Fitzgerald 2010, 2; United Nations 1996, 5) are let down on every step of their journey from school to entering the labour market (Abrams 2009, 1-3).

In response to Question 1, most of the focus group respondents felt that the current education system in Tanzania has limited most young people in learning new information and skills for the betterment of their future. Because of this, some respondents indicated that most young people have been forced to engage in, for example, petty businesses well known as ‘*machinga*’ for their survival. In giving evidence, the majority referred to a lead character, a boy known as ‘*Kayumba*’ (in HakiElimu organisation media spots aired on TV and radio stations), ‘depicting different scenarios young people face in the pursuit of basic education’ (HakiElimu 2007, 10-11).

I argue that young people belong and grow in families and also in schools; it is therefore the role of parents, families, the government and the entire public to deliberately find solutions to the poor education system (disaster) that depicts a negative impact on the future of young people and economic development in Tanzania.

As Abrams (2009) argues, policy makers, schools and teachers have largely assumed schools were the key to ensuring young people got the best possible start, ‘Yet for many children the path to failure began well before their first day to school’ (Abrams 2009, 1-6).

The present study shows the previous findings and contributes additional evidence that suggests how society lets young people down in learning new information and skills for their better lives:

- Many marginalised young people are victims of anti-social behaviour. These include teenage pregnancies for female students; use of drugs and marijuana; homelessness; HIV victims; orphans; high dropout rates; and those who lag behind others in terms of academic achievement (United Nations 1996, 6-7). All these are outside forces that lead to failure before children's first day to school (Abrams 2009), and paint the real lives of most young people.
- Out-dated pedagogies/ways of learning in schools focus on students cramming so as to pass examinations and thinking in terms of white collar employment, instead of preparing children for life (Cooksey 1997, 27; Kuleana 1999; Rajani 2001; Tanzania Development Research Group et al. 1993, 4-17). In Tanzania for example, the current program named *Big Results Now* (BRN) in the education sector (see Chapter 4, section 4.3), has 'set a very ambitious target 1: to improve pass rates in primary and secondary schools to 60% in 2013, 70% in 2014 and 80% in 2015'. Furthermore, the BRN initiative as put by the Ministry of Education and Vocational Training (MoEVT 2013), seeks to increase the pass rates by giving official school ranking as per examination results. In that regard, 'schools are classified into bands of three major groups namely: *Green, Yellow and Red* representing *High, Medium and Low* performing schools, respectively' (MoEVT 2013).
- There is a lack of giving voice to ordinary parents (community ideas) and youngsters to speak for themselves (Abrams 2009, 18) about what Tanzania needs to do to overcome the growing skills shortages (Carberry 2013), and turn creative workforce challenges into a success story to improve young people's lives.

The following quotes from respondents illustrate the above points clearly:

***I see the education system encouraging learners to cram what teachers say! So, the teaching and learning system has very much adopted the 'banking concept of education' as mentioned by Paulo Freire! This is a challenge!*** (Interview, Respondent 2: 10/8/2012).

*Yeah ... I have an example of a young boy who in his final examination wrote poems instead of answering the exam questions! When asked (later) why? The boy answered: ‘You know, what I studied was none of my priority! My dream is to become a musician. I think that is my area of choice (work) to lead my life, and thus, help my beloved mother to shake out of the extreme poverty through my creative talent’* (Interview, Respondent 18: 12/9/2012).

Surprisingly, a related situation (as above) was found in some of the ‘2012 National Form Four Examination’ candidates’ work. Some candidates drew cartoons; others wrote poems and verses of hip-hop music songs (of prominent Tanzanian artists) instead of giving the right answers to the set questions. Figure 5.3 shows the Examinations Secretary (Dr. Joyce Ndalichako) exposing one of the drawings before journalists in a press conference held on 4 March, 2013. In the same conference, the Minister for Education and Vocational Training (Dr. Shukuru Kawambwa), announced the 2012 National Form Four Examination results and said over 60% (240,000) of a total of 367,750 candidates who sat for the ‘2012 National Form Four Examination’ had failed (Kawambwa 2013). Thus, as reported, the results ‘sent shocking waves across the country’ (Daily News reporter 2013), and candidates who drew pictures or wrote poems and songs are labelled as *failures*, also known as the ‘*Zombi(es)*’.



Figure 5.3 Clarifying candidate responses and context for the 2012 National Form Four Examinations (Tanzania). Source: Mwananchi Newspaper, Tanzania: Monday, 4 March, 2013

Of course, Figure 5.3 illustrates the prevailing situation and outcomes related to the ‘examination tread-mill’ (Carberry 2013) and the education system that establishes learners to accumulate paper certificates (Nyerere 1974a, 29). Such a focus finds most young people remaining as failures in life in Tanzania. In the same way, Carberry (2013) points out:

Schools must teach young people the attitudes, aptitude(s) and behaviours needed for success in work and life ... schools must provide a ‘whole education’ experience rather

than simply sticking pupils on the exam tread-mill until the day they exit the education system (Carberry 2013).

I argue that there are several possible explanations for these results:

1. The so called *failures* (a.k.a. *zombies*), paint the real situation based on the current education system that has let down skilled and talented young people. As Abrams (2009) argues, policy makers, schools, teachers, career advisers and society have forgotten to care for and nurture the young people's creative talents, thus directing them towards 'learning to fail' (Abrams 2009, 1-10).
2. The so called *failures* (a.k.a. *zombies*) present their cry to the society. The drawings, verses of songs and cartoons speak on their behalf as gifted artists (voices of the unheard, the marginalised, and let down people in prairies). Hence, the 'examination tread-mill' (Carberry 2013) has betrayed them.
3. The '*zombies*' show the gap and advocate for the promotion of creative career pathways through identification; career mapping; skills auditing; and a need for drawing a road map towards the end goal 'development planning' (Davis 2004, 4-6) in the 21<sup>st</sup> century of the 'creative economy' or 'knowledge era' (United Nations 2008 and 2010; United Nations, UNESCO and UNDP 2013).

#### **5.4 Students' passions as pathways to literacy and employment**

This study is based on the overarching question, *How can understanding the relationships between culture, employment and education help Tanzania's young people secure and survive in the creative workforce for the betterment of their future?* In giving answers related to research question 4, *'To what extent has the education system inspired youth to discover and improve their creative talents in Tanzania?'* Most respondents expressed their feelings as follows:

*Aaa ... our education system lacks the development of creativity and innovation within the learning environment. The system has no adequate room for arts education of which would have inspired youth/learners [to] discover their creative talents easily* (Interview, Respondent 4: 14/8/2012).

*This step is related to the identification of skills currently in young people and at the very moment see what further learners need to survive in society ... I say, our current*



*education system does not give much attention to that and it remains as a challenge*  
(Interview, Respondent 5: 16/8/2012).

Such statements are in sympathy with those of Maslow's theory as referred to by Simons et al. (1987) based on young people's need as human beings:

Humanists do not believe that human beings are pushed and pulled by mechanical forces ... if the environment is right, people will grow straight and beautiful; actualising the potentials they have inherited. If the environment is not right (and mostly it is not), they will *not grow* tall and straight and beautiful ... self-actualisation as a person needs to be and to do that which the *person was born to do* ... The only reason that people would not move well in direction of self-actualisation is because of *hindrances placed in their way by society* (Simons, Irwin and Drinnien 1987, 1).

Without ignoring the debates hidden in this statement, the current study has produced results which do suggest problems in the education environment faced by young people in Tanzania and corroborate the findings of a great deal of other previous research works in this field, which found:

- Arts education as part and parcel of culture aims to pass on cultural heritage to young people, and thus, has to be a basis for them to: (1) recognise and translate; (2) apply and analyse; (3) synthesise and value; and finally (4) reconvert the cultural capital in their own artistic language (Bamford et al. 2009, 21; Canclini 1992, 31; Delors 1998, 21-22). To illustrate, good examples include: first, *The Wow Factor: Global Research Compendium on the Impact of the Arts in Education*, which reports the findings of a UNESCO project that was carried out in conjunction with the Australia Council for the Arts, the International Federation of Arts Councils and Culture Agencies (IFACCA), and Professor Anne Bamford (see literature review section 2.7.4). This project describes case studies conducted in over 35 countries (including Tanzania, other African countries and other developing and developed countries). Second are *five case studies*, mentioned in section 2.4.2 of the literature review, that stipulate research undertaken by Harlem Educational Activities Fund in New York; Citizen School in Boston; Hyper Island in Karlskrona, a University in Sweden that teaches New-Media Design; Waterloo University Cooperation Education Programme in Canada; and Unipart Group from Oxford, that presents findings on creative knowledge to its

employees. The third example is a Michigan State University study that informs from its *birth to work model* as analysed in Figure 2.3 (see the literature review).

- How do pedagogy through practice based learning and the integration of traditional cultural elements in arts education in schools prepare, transform and motivate young people to get into the creative workforce? (Delors 1998; Devaney 2013; Ping and Yan 2013). For example: (1) Delors et al.'s (1998) 'Learning the Treasure Within: The Challenges of Education in Africa' is a report to UNESCO of the International Commission on Education for the Twenty-first Century. This report presents findings and pedagogical steps in arts education at its broader perspective from pre-primary schools, primary schools, secondary schools, non-formal arts education and training, and the key role of teacher training in Africa. The report introduces the use of local resources in arts education, regional and international cooperation and UNESCO programmes that support the entire arts education and creativity at school in the framework of a 'culture of piece' (Delors 1998, 1-38). (2) Another example is a project run by the University of Hong Kong that integrates traditional cultural elements in education titled 'Interdisciplinary school-based approach curriculum' (Ping and Yan 2013). The case study and project incorporates a curriculum design through a school based approach (formal learning) that offers new opportunities for integrating ICH and utilising the cultural spaces of ICH into a learning space. In 2006 the project started with four schools but by 2013 had 150 schools. This experience of a successful development in integrating Cantonese Opera into the secondary school curriculum and in related researches was discussed jointly among conference participants in a sharing cultures conference held in Aveiro, Portugal (24-26 July, 2013) and published in the proceedings of the 3<sup>rd</sup> International Conference on Intangible Cultural Heritage e-book (Ping and Yan 2013, 419-428).
- *Digital literacy or new Information Technology (IT)* offers opportunities and enhances learning, literacy and skills in education and the creative workforce (Gee Paul 2013, 1-4; Joubert 2013, 1-7; Ping and Yan 2013, 423; Young 1998a, 2-3). Taken together, these findings suggest a role for computers and digital/media games, video games, web 2.0, and use of cyber space in promoting and making young people learn and understand challenging concepts easily. Furthermore, information technology assists in translating and increasing yield to traditional cultural expressions (e.g. through digital storytelling,

virtual exhibits of museums and specific festive activities). Thus, it adds value to traditional cultural elements, educates and entertains, and, most importantly, media games and IT use enhanced thinking skills for young people. As Pohl (2013) contends, literacy, learning and employment need to get young people to think creatively in arts, think hypothetically in mathematics and think laterally in social science (Pohl 2013).

The study findings and results from other studies that corroborate the findings suggest opportunities and gaps in meeting students' passions and needs as pathways to literacy and employment. However, I argue that drastic changes are needed in the education system in Tanzania as a developing country. In order to meet the pace of global changes related to technological development, the government has to make deliberate efforts which include but are not limited to: investing more in education (increase budget allocations); making use of various education research findings; building a conducive teaching and learning environment in schools (e.g. develop infrastructure, get the best and competent students to the teaching profession, provide incentives to teachers, offer in-service training and motivation to students and link them in IT to draw competence); and strengthening Tanzania's Institute of Education (TIE) and Teacher's Resource Centres (TRCs). As Delors et al. (1998) suggest, 'there needs to be synergy between curriculum development, teacher training and development of curriculum support materials' (Delors 1998, 33).

### **5.5 Creative entrepreneurship skills**

While arts education and entrepreneurship (see section 1.2.6) appear in Tanzania's education and training policy (1995, 8-9), it could be argued that not much has been done in teaching young people arts education and entrepreneurship skills in Tanzania. The majority of respondents in the current study did not comment much on creative entrepreneurship skills teaching. Hence, this proves that teaching the creative enterprise is still new, and thus, an 'emergent field of knowledge' (Brown 2007b, 126-127). Because of this, there is a lack of enterprise teaching and knowledge at all levels of education, as well as a lack of relevant pedagogical methods, research and materials appropriate to cater to the needs of teachers and learners for the betterment of their future.

Some suggest entrepreneurship as a concept is 'as old as the formal discipline of economics itself' (Burnett 2000, 1). Despite that assertion, since then, it has been hard to conceptualise a thorough definition of entrepreneurship to reflect its abstract idea (Burnett 2000; Drucker 1970;

Knight 1967; Marshall 1994). Nevertheless, through all definitions given, this study identifies entrepreneurship as a practice, a system and an approach towards economic production, market transformation and job creation. Furthermore, the literature suggests that the existence of creative industries and cultural policy has contributed to the establishment of creative entrepreneurship as a new concept in education, creative industries and cultural policy. As Hartley (2005) contends:

It has broadened the social base of enterprise culture, extending opportunities to sections of the population previously characterised by low entrepreneurial activity and various forms of social dependency. These include a good proportion of micro-businesses and SMEs, and simultaneously involve some of the world's largest corporate brands, from New Ltd to Time Warner or the BBC (Hartley 2005, 3).

However, despite the creative entrepreneurship concept being new, most respondents in the current study, when answering Research Questions 1, 5 and 6, analysed related elements to creative entrepreneurship such as: (1) creativity and innovation; (2) funding and start-up capital; (3) marketing of the arts and networking; (4) quality and value chain of cultural products; and (5) Copyright and Intellectual Property Law concepts (see examples for each of the themes in the quotations and Table 5.3 below).

Based on the interpretation above, the present study presents additional evidence from respondents in regard to arts education and creative entrepreneurship education and training aspects as follows:

***I think, young people have never been provided with appropriate education ... I mean arts education ... education for creativity (entrepreneurship). This must include utilising fully arts institutes like Bagamoyo College of Arts*** (Focus group 1: 2/8/2012 in Dar-Es-Salaam)

***I say, the most crucial problems within our arts sector are the funding and marketing of our products. I suggest the government should support in this*** (Focus group 5: 17/10/2012 in Morogoro).

***My feeling is that our education system has to give priority to arts education ... certainly, this will eliminate challenges of most youth drifting from rural to urban ... they lack the right knowledge and skills to get them self-employed. Thus, I suggest***

*the government to utilise fully institutions like Butimba Teachers College, Bagamoyo College of Arts and VETA centres to give youth the right knowledge and skills such as entrepreneurship ... through short and long courses* (Interview: 17/9/2012 in Mwanza).

Table 5.4 presents the results on *activity profiles of respondents* in the creative industries and creative entrepreneurship related to question number 4 in the questionnaire, ‘*What are your main activities?*’ (Tick One):

**Table 5.4 Activity profile of respondents**

ACTIVITY	CLASS	TOTAL	%
Artist and leader	A	21	37%
Artist	B	17	30%
Promoter	C	6	11%
Business(entrepreneur)	D	3	5%
All of the above (a-d)	E	7	12%
Others (teachers)	F	3	5%
TOTAL		57	100%

Data from Table 5.4 can be compared with the data in Table 5.5, which shows *arts training access in formal education*:

**Table 5.5 Arts training access in formal education**

RESPONDENT AGREEMENTS	NUMBER OF RESPONSES		Total	%
	MALE	FEMALE		
Strongly agree	20	7	27	48%
Agree	18	1	19	33%
Disagree	6	2	8	14%
Strongly disagree	1	2	3	5%
TOTAL	45	12	57	100%

Table 5.5 presents the results obtained from the preliminary analysis related to question number 12(a) with Likert scale answers in the questionnaire: ‘Most young people in Tanzania have no access to arts education at primary and secondary school level’. Notably, 81 per cent agreed with the statement, while 19 per cent disagreed. These findings have important implications in arts education and creative entrepreneurship studies and skills for artists in Tanzania. It seems possible that these results may be due to very few creative artists pursuing arts and creative

entrepreneurship studies in the formal mode of learning. Evidently, that is why most respondents did not comment much on creative entrepreneurship studies and skills as mentioned above at the introduction of this section.

More broadly, I argue that the question, *‘How can understanding the relationships between culture, employment and education help Tanzania’s young people secure, and survive in the creative workforce for the betterment of their future?’* raises a number of issues, for example:

- Challenges occur in relation to cultural policy formulation (at its broader perspectives) and arts education and training incorporating creative entrepreneurship as a new discipline for economic success and job creation for young people.
- There are challenges related to strategies for establishing creative entrepreneurship studies (for young people) in schools and out of school (drop outs) all for the betterment of their future. The question is how to link creative entrepreneurship with aspects of education and training, social and economic aspects, and job creation for young people, and thus make it ‘instrumental in creating development opportunities for the whole of the local community’ (Ghilardi 2001, 118).
- There is a lack of deliberate initiatives in drawing up ways to support creative entrepreneurs’ initiatives. For example: giving them start-up capital, incentives or motivation so as to ‘attract and retain talent’ (Florida 2005). Hence, most creative entrepreneurs have no well stipulated means of boosting their creativity and innovation, and, as a result, most of them, especially in Tanzania and developing countries, never come out with their own ideas or inventions but remain as *‘creative imitators’* (Burnett 2000).
- There are challenges related to theory and practical development in creative entrepreneurship studies including curriculum development, research and creating arts and traditional culture-based trails as part and parcel of growing scholarly interest for both young people (in school and out of school up to university levels of education), in arts, culture and creative entrepreneurship (NESTA 2006, 4) cycles. Consequently, the system could be designed to encourage self-employment, research and development (Leibenstein 1995, 273-275) of the private sector and creative workforce promotion.

- Deliberate initiatives could be taken in creative products marketing and internal *Copyright and Intellectual Property (IP) strengthening*, including stronger IP protection across countries both developed and developing to be evenly done. Hence, existing policies within international instruments such as the World Trade Organisation (WTO) and Trade-Related Intellectual Property Rights (TRIPS) have been identified as barriers to marketing products from developing countries (Falvey 2006, 700-719).
- *Networking and social contacts* in creative entrepreneurship are necessity as vital inputs for the promotion of the creative workforce. As identified in Chapter 4, networking is essential as it adds value and gives creative entrepreneurs power to interact and share knowledge that brings ideas together, drives economic growth, and promotes a creative workforce (Carlson and Pratt 2006, 5-6; Hearn and Rooney 2002, 23-26; VC4Africa 2013).

Consistent with the above, the world entrepreneurs' community has formulated *Global Entrepreneurship Week* (GEW) that runs in November each year. This is the world's largest celebration that pulls together innovators and job creators as people or organisations that launch start-ups that are meant to bring ideas to life. GEW in its existence inspires creative people everywhere to actively form large scale competitions, share knowledge and exchange experience as entrepreneurs through *intimate networking gatherings* (GEW 2013). Africa has also formulated its entrepreneurship network that is connected to GEW and LIONS@AFRICA. The network for Africa is known as *Venture Capital for Africa* (VC4Africa), which connects online African entrepreneurs and investors, and holds face to face meetings to share thoughts and ideas and most importantly swap information for economic growth, knowledge sharing, business creation and capital venture initiatives (VC4Africa 2013).

For example, in November 2013 celebrations for GEW and VC4Africa were held and inspired: (1) University students in Rwanda to convene a meeting as entrepreneurs, where they were challenged to be creative and innovative, and seize every business opportunity for their success as creative entrepreneurs. The workshop theme was 'Be your own Boss Entrepreneurship Workshop'; (2) in Nigeria, during the 2013 GEW, an entrepreneurs' network known as *Etisalat Nigeria* in collaboration with Enterprise Development Centre (EDC) of the Pan Atlantic University focused on young people as creative entrepreneurs in Nigeria. The target was to help youth to improve their chances of succeeding in various businesses; and (3) during the

2013 GEW in Swaziland, the Deputy Prime Minister (Hon. Paul Dlamini), the Minister for Education and Training, the Minister for Sports, Youth and Culture, and the Minister for Commerce and Trade *launched GEW Swaziland* and a special program known as ‘Junior Achievement’s out of School Youth Program’. The youth program addressed young people’s unemployment challenges, and developed a youth entrepreneurship curriculum that incorporates a program to equip young people with adequate, relevant, practical and marketable business and creative entrepreneurship skills. The program focuses on how to eliminate youth unemployment challenges, enable young people to get into creative enterprises, and thus, start or rather scale up their own businesses (GEW 2013).

However, the findings together with the above examples suggest several courses of action and have a number of important lessons for Tanzania. I should point out at the outset, it is of significance for Tanzania to meet its aims of providing ‘young people and adult persons with opportunities to acquire skills in production, service, entrepreneurship and business management’ (Ministry of Education and Culture 1995, 8-9).

## **5.6 Concluding remarks on education, education policy and arts education and practice**

This chapter has devoted itself to assessing and discussing various themes related to education, education policy and arts education and practice. For this purpose, the chapter has discussed themes related to: education and education policy in Tanzania; theoretical dimensions; arts education and pedagogy in schools; aspects of students’ passions as pathways to literacy and employment; and, finally, it has outlined creative entrepreneurship education and training aspects, challenges, marketing and networking and how to grow creative entrepreneurship and the creative workforce respectively.

These findings suggest that in general: (1) the government must invest in the education system so as to overcome illiteracy, and give young people time to learn, practice and discover things from their cultural heritage. Thus, education and training must be grounded in learners’ personal creativity and knowledge of the world (Hearn and Bridgstock 2012; UNESCO 2012). (2) Arts education and practice are one of the identical pillars of culture (Wizara ya Elimu na Utamaduni 1997, 1), which has to be practised in schools by accommodating ICH elements in the learning process. Furthermore, and most importantly, it is important to expose young people to their TCEs and nurture their talents by actualising potentials embedded in them to ‘reconvert the cultural capital’ and ‘create their own artistic language’ (Bamford et al. 2009; Canclini



1992). (3) new information and learning skills/literacy need to be enhanced for young people in this 'digital age' (for example through video or media games) (Gee Paul 2013, 1-4; Joubert 2013, 1-7; Ping and Yan 2013, 423; Young 1998a, 2-3); and creative entrepreneurship needs to be linked as an 'emergent field of knowledge' (Brown 2007b, 124-127) for young people's bright future (through boosting their creativity and innovation skills and the promotion of a creative workforce). Finally, this chapter has suggested revisiting and broadening cultural policy and amending education and training policy to cater to the needs of the 21<sup>st</sup> century (the knowledge era). Having examined the themes of education, education policy, and arts education, the next chapter (Chapter 6), deals with employment and creative career pathways for young people in Tanzania.

## CHAPTER 6: EMPLOYMENT AND CREATIVE CAREER PATHWAYS

### 6.1 Introduction

This chapter examines themes related to *employment and creative career pathways* in Tanzania. Like Chapters 4 and 5, which analysed the key topic domains of *culture* and *education*, this chapter explores the third key domain of *employment* from the findings and discusses them with reference to the literature review. Chapter 5 was based on *education, education policy and arts education* and explored the scope of education and education policy in Tanzania; arts education and pedagogy in schools; students' passions as pathways to literacy and employment; and, finally, ways towards growing creative entrepreneurship skills. Chapter 6 explores the underlying meaning of the research, which was guided by the study's overarching question: *How can understanding the relationships between culture, employment and education help Tanzania's young people secure jobs, and survive in the creative workforce for the betterment of their future?* This chapter both presents results and holistically discusses the themes connected to employment and creative career pathways covered by Research Questions 1, 2, 5 and 6, which appear below:

1. *What factors affect primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania?*
2. *How has cultural and education policy helped in identifying, measuring and profiling the current and future skills embedded in the creative capital of young people in Tanzania, recognising urban and rural differentiation?*
5. *How has the promotion of the creative workforce helped in nurturing the creative capital of youth (both male and female) in Tanzania?*
6. *What future policy and program interventions are recommended to enhance Tanzania's creative workforce?*

Including the introduction section above, this chapter is organised into six different parts.

First I discuss the *background to employment and creative careers* in Tanzania, and, in that context, present and describe:

- notions of employment and the creative career
- young people and the world of creative works in Tanzania
- the scope of Traditional Cultural Expressions (TCEs) and creative careers.

The next section dwells on the theme *creative career pathways and identification of opportunities*, and the key observations include:

- the background to creative career development pathways
- how to design and strengthen creative career pathways
- the limitations and challenges in creative career development in Tanzania.

The next section responds to aspects related to the theme *creative careers and nurturing talents*. Thus, the section presents findings and discusses:

- nurturing creative talents for young people in Tanzania
- challenges in nurturing creative talents for youth in Tanzania.

The next section is discusses the theme *embedded careers and support for artistic careers*. In principle, this section mediates *embedded careers and support for artistic career* issues and outlines:

- embedded careers and the creative industries
- public policies and support for artistic careers in Tanzania.

The final section provides concluding remarks on the themes of Chapter 6 and critically summarises issues related to the emergent themes of the study on *employment and creative career pathways* in Tanzania.

## **6.2 Background to employment and creative career in Tanzania**

### **6.2.1 Notions of employment and creative career**

The definitions of *employment* and *creative career* outlined in chapters 2 and 5 appear again in this third results and discussion chapter. A large and growing body of literature realises that definitions of ‘employment’ are varied in respect to context and use. Therefore, in view of the

context of analysis and discussion in this chapter, the term employment refers to the vision stipulated in Tanzania's National Employment Policy (NEP) (2008) that reiterates:

*Legal accepted* activities, which are within the national accounts production boundary; activities aiming at attaining *decent work goals*; and activities *yielding an income* at least equivalent to the set *sectoral minimum wage* (Ministry of Labour 2008, iv).

Clearly then, with the aim to assess employment and the basic *income of respondents* (*wage range*) engaged in full time or part time jobs in the *creative sector*, the study used questionnaire number 7, *On average in which category is your monthly income from the artistic related works only?* (Tick One).

**Table 6.1: Monthly income of respondents (in Tanzanian Shillings)**

INCOME in Tshs	FREQUENCY			%
	FULL TIME	PART TIME	TOTAL	
Below 100,000	25	7	32	56%
101,000 - 300,000	8	2	10	18%
301,000 - 600,000	3	2	5	9%
601,000 to 1,000,000	1	1	2	3%
Above 1,000,000	8	0	8	14%
TOTAL	45	12	57	100%

Table 6.1 shows that the majority of respondents who are engaged in creative jobs fall under the minimum wage rate (earn an amount that does not exceed Tanzanian 300,000 shillings). Notably, 74 per cent of respondents (approximately three quarters) fall under the low wage category, which illustrates the real situation that limits confidence in creative jobs being able to improve the lives of this generation. Twelve per cent earn a moderate income (between Tanzanian shillings 301,000 to 999,000) from their creative works, and very few, about eight per cent of all respondents, fall in the high-level earnings of one million and above Tanzanian shillings. Commenting on employment within the creative sector, most respondents make these observations:

***We are self-employed as full time performers but funding is a serious challenge in developing and improving the marketability of our creative works*** (Focus group 2: 18/9/2012 in Mwanza).

***Copyright and Neighbouring Rights law strengthening is compulsory so as to make creative people benefit from their works*** (Focus group 5: 17/10/2012 in Morogoro).

Relatively, a prominent artist (actress and musician) in Tanzania known as *Ummu Wenslaus* (a.k.a ‘Dokii’) when she was being interviewed by an Ijumaa Newspaper writer (Global Publishers Company) in Tanzania on 4 October, 2013, lamented: ‘***Sanaa Bongo hailipi ng’o!***’ (Kiswahili) (Wenslaus 2013). This means, creative works income in Tanzania (a.k.a. Bongo) cannot suffice to meet needs unless someone engages in an extra job or other businesses (my translation).

It is encouraging to compare what *Ummu Wenslaus* (Dokii) said above, with the comments by another very outstanding hip-hop musician (vocalist and composer) in Tanzania known as *Naseeb Abdul* (a.k.a Diamond Platinum), who proclaimed through Habari Leo Newspaper (a local government owned Newspaper) on 16 June, 2013 that his *music career* has turned him into a *billionaire* (Habari Leo Newspaper 2013). Diamond expressed himself having a fixed amount in his bank account that he managed to save through his music career. He identifies that music performances earn him between USD10,000 up to USD100,000 per show. Furthermore, Diamond Platinum expressed having established other businesses with start-up capital that he raises in his creative career as a musician. These other businesses include: music shop, film and video library (where movies, musical instruments, CDs and DVDs are sold); transportation vehicles (a.k.a bodaboda); hotels and houses for rent.

What is surprising is that the two testimonies (one by *Dokii* and the other by *Diamond*), accord with the earlier observations from Table 6.1 above. *Dokii* bears testimony to creative careers having low *wages* that cannot suffice to meet the needs of artists, while *Diamond’s* testimony gives evidence that creative jobs have the ability to make artists attain their dreams for better lives. Hence, both testimonies show two extremes in the *creative career* wage range. In that regard, these findings further support the research results (as Table 6.1 displays), and also the idea and definition of *employment* as stipulated in the National Employment Policy (Ministry of Labour 2008, iv).

However, I argue that the clear definition of employment as opposed to creative career varies and mostly depends on: people (creative artists); his or her needs and commitment to that particular work; the environment of their work; and flexibility in regard to time factors, when that work is being done. As Reid (1999) asserts, a career is ‘more from the traditional view of

a career as a job for life, albeit involving a change of posts, to a career of diversity and flexibility ... employees to understand that they will become masters of their own future. Taking responsibilities for their future, develop a clear view of what they want, being motivated to achieve it and believing that they can' (Reid 1999, 441-444).

### **6.2.2 Young people and the world of creative works in Tanzania**

The participation of young people in the world of work in Tanzania was first outlined in Chapter 2 (see sections 2.6, 2.6.1 to 2.6.4) and in Chapter 5. This issue is re-visited in this chapter to assess more respondents' views, critically examine the literature review again and further discuss and synthesise the results. In short, this section looks at what exists on the ground and its root causes rather than examining outcomes only, and giving suggestions.

As mentioned in the literature review, Tanzania has a rich and diverse cultural history based in community cultural life. However, at present, most young people have limited opportunities to exploit this richness of traditional cultural knowledge and engage in creative jobs as their means of future sustainable employment. Such a focus means parents, school, society and government have to establish a viable strategy or road map for young people to pass through '*from birth to work*' (Fitzgerald 2010, 2). Evidently, these young people need additional knowledge and skills to aid them in a successful transition to become 'productive citizens, wage earners, consumers, and life-long learners' (Hockey et al. 2011, 38) with adequate and relevant creative skills. The Tanzania Development Vision 2025 (The United Republic of Tanzania 1999b, 2-5) stipulates five main attributes: high quality livelihood; peace, stability and unity; good governance; a well-educated and learning society; and a competitive economy capable of producing sustainable growth and shared benefits. In clarification about having a well-educated and learning society, Tanzania focuses on being:

a nation whose people have positive mindset and a culture which cherishes human development through hard work, professionalism, entrepreneurship, creativity, innovativeness and ingenuity and who have confidence in and high respect for all people irrespective of gender (The United Republic of Tanzania 1999b, 4-5).

In reference to employment and creative workforce development trends, the following is an extract from the 2013 budget speech delivered in Parliament of the United Republic of Tanzania in Dodoma by the Honourable Minister for Information, Youth Culture and Sports

(Dr. Fenella Mkangara) (Ministry of Information, Youth Culture and Sports 2013, 1-4). The extract reflects the government's efforts in three key areas, all in the light of promoting the creative workforce: developing the arts and cultural sector in Tanzania; Intellectual Property Rights (IPRs) protection in the country, particularly Copyright and Neighbouring Rights; and efforts taken to enhance productivity in the creative sector and contribute to the tax base. The speech was in Kiswahili and its translation follows:

*"Mheshimiwa Spika, Sekta ya Maendeleo ya Utamaduni, ilikabiliana na changamoto kubwa ya kuendelea kumomonyoka kwa maadili, hasa miongoni mwa vijana kutokana na athari za utandawazi.*

*Aidha, katika zoezi la kurasimisha tasnia za filamu na muziki baadhi ya wadau hawakuwa na uelewa kamili wa sheria na kanuni za tasnia hizi na hivyo, kushindwa kutoa ushirikiano mzuri wakati wa mchakato wa kurasimisha tasnia za filamu na muziki; Kuratibu na kusimamia urasimishaji wa tasnia za filamu na muziki kwa kushirikiana na Mamlaka ya Mapato Tanzania (TRA), Chama cha Hakimiliki na Hakishiriki Tanzania (COSOTA) na BASATA. Urasimishaji huo umeanza rasmi mwezi Januari, 2013.*

*Aidha, katika kuhakikisha kwamba suala hili linaeleweka vema na kuwanufaisha wadau na wananchi kwa jumla, Bodi imeendelea kutoa elimu kupitia vikao na wadau, vyombo vya habari, mabango makubwa na kwa kutumia madokezo madogo madogo redioni na katika televisheni."*

(Ministry of Information, Youth Culture and Sports 2013)

### **Translation:**

Honourable Speaker, the cultural development sector, was faced with a big challenge to its righteous conduct, mainly among young people due to effects of globalisation.

Furthermore, in the exercise of organising *film and music industry*, some stakeholders could not understand fully the laws and regulations governing the industry (film and music), in that situation, failed to give support in the process of organising an approval for the film and music industry; coordinating and supervising the plan of work of the industry (film and music) in collaboration with the Tanzania Revenue Authority (TRA); Copyright Society of Tanzania (COSOTA); and the National Arts Council (BASATA). The plan of work has officially been into operation from January, 2013.

Furthermore, in making sure that this issue is well understood and benefits stakeholders and the entire community, the Board continues to educate through meetings with stakeholders; media organisations and big posters; and employing jingles on Radio and Television (my translation).

From the budget speech extract above, it is apparent that the *film and music* industries are two prioritised and supported works within the arts and cultural sector. However, the findings of the current study do not support this initiative taken by the government to put forward the film and music genres among many creative industry works. The following comments from the data describe the perceptions of respondents:

***I suggest the government should give moral and financial support to all creative artists within the cultural and creative sector ... that should not be done to music and film industry only (as priority areas) as passed recently by the parliament! ... and other sectors left as orphans*** (Focus group 1: 2/8/2012 in Dar-Es-Salaam).

To elaborate, my findings indicate that most young people in Tanzania, like in many developing countries, are less exposed to the world of creative careers due to: pre-colonial historical background concept; images painted in the colonial era on traditional culture; and post-colonial educated young men's ambitions (Nyerere 1962, 3). Worse still, are the drastic changes that come with globalisation and creative industries issues from broader perspectives. To illustrate (in my view), the promotion of the creative workforce through a creative industries approach for young people has been held back in Tanzania because of these four basic reasons:

1. In the *traditional view of cultural and creative works* in the pre-colonial era in the African context, these works were regarded as jobs for everyday life, and mainly necessary for meeting peoples' daily needs and survival as individuals in communal life. For example, farmers made hoes for farming, baskets for harvesting and round mats for drying food stuffs. Likewise, the fishermen made canoes from hard timber trees and hunters made their arrows and bows for their day to day needs respectively. This notion of jobs for everyday life (to cater to their needs) has stayed in the minds of many creative local people. Hence, up to the present, most of the local people fail to give the exact value (costs) of their products in the market places (e.g. baskets, mats, wood carvings, pottery and musical instruments to mention just a few). Admittedly, culture is dynamic, and, in that regard, and as Canclini (1992) suggests, 'tradition is in transition, and articulated to modern processes ... increase its yield and better the position of those who practice it' (Canclini 1992, 31).
2. The *distortion and devaluation of the Traditional Cultural Expressions (TCEs) elements* started soon after the intervention of foreigners in Tanzania as business



people, religious people and rulers (colonial era) from the 11<sup>th</sup> century (Wizara ya Utamaduni wa Taifa na Vijana 1979, 10-12) up to independence in 1961. As Nyerere (1962) argues, ‘of the crimes of colonialism, there is none worse than the attempt to make us believe we had no indigenous culture of our own; or that what we did have was worthless – something of which we should be ashamed, instead of a source of pride’ (Nyerere 1962, 3). For example: teaching young people African traditional songs; dancing and riddles; and folklore and traditional music instruments making have turned to be a challenge from family or clan level to schools and beyond. All these are never linked into education and training cycles (informal, non-formal and formal types of education). Consequently, most of the traditional wealth, knowledge and skills are at risk of vanishing!

3. There is a failure to understand, interpret and put into action the legacy of the late first President of Tanzania Mwalimu Nyerere on cultural revolution and culture as a ‘source of pride, essence and spirit of any nation’ (Nyerere 1962, 3). Mwalimu insisted that all Tanzanians do what they can to help the work of the new Ministry of National Culture and Youth (Nyerere 1962, 4). In that regard, he advocated for social change and revival of culture through these examples:

- establishing the National Arts Institute in 1980 that was later called Bagamoyo College of Arts, now known as the Institute of Arts and Culture Bagamoyo (TaSUBa);
- starting the National Arts Council (BASATA) in 1984;
- introducing the National Arts Groups, which included a National Ngoma Troupe (1963), a National Acrobatic Group (1969) and a National Drama Group (1972); and
- mobilised a sense of building National Culture through theatre (Shule 2009, 1-10), thus, cultural troupes and musical bands were introduced and owned by various institutions and organisations (e.g. Asilia Jazz Band (under the Music Council of Tanzania; NUTA Jazz Band under the Tanzania Workers Association; and Bimalee Band owned by the National Insurance Corporation ‘NIC’).

The current study findings demonstrate the above aspect as follows:

*When Mwalimu Nyerere created the Ministry of Culture and Youth ... helped many talented people to be employed as artists in various institutions and organisations ... and were well paid* (Focus group 1: 2/8/2012 in Dar-Es-Salaam).

4. There has been ignorance of and a failure to utilise and exploit the creative experts in the government system as key players in the formulation, implementation, monitoring and evaluation of the cultural policy (see Chapter 4 section 4.7). Instead, most technical aspects that need creative experts' contribution are left to politicians to decide on behalf of the government. For example: the extract (above) from the 2013 budget session in the Parliament as presented by the Minister for Information, Culture and Sports and perceptions from respondents show how they see the decisions made reflect the present situation in Tanzania. Next, is the stopping of arts and sports activities and competitions in schools from the mid-1980s for more than ten years up to their recent reinstatement (Chiwango 2009). These arts and sports activities included UMISSETA (for Secondary Schools); UMISHUMTA (Primary Schools); SHIMIVUTA (Higher learning institutions); and UMIVYUTA (for Colleges).

I suggest that if Tanzania wants to win the battle against unemployment through the promotion of a creative workforce for young people with a creative industries approach, deliberate initiatives must be taken to advocate for change, thus, making a cultural turn or making culture accessible (Jameson 1998, 1-2; Laaksonen 2010, 7-8; UNESCO 2013, 1-6). Indeed, to overcome the four obstacles outlined above, actions must be taken by parents, schools, the government and the entire society. These four challenges must be addressed concurrently with what the present study identifies: for example, including art education and training in schools; providing start-up capital or funding for creative work; helping young people to develop entrepreneurship skills; strengthening of Copyright and Intellectual Property Rights; and encouraging networking within the creative industries. Improving in these areas, and taking other actions indicated in the analysis and arguments in this chapter, would contribute to the promotion, development and sustainability of creative work for young people in Tanzania.

Conversely, trends indicated in the data analysis and the arguments above have important implications for the benefit and promotion of the creative workforce for young people in Tanzania.

### 6.2.3 The scope of Traditional Cultural Expressions (TCEs) and creative careers

The definition and scope of Traditional Cultural Expressions (TCEs) has been well elaborated in chapters 2, 4 and 5. Likewise, findings of the current study support the integration of traditional knowledge and skills in the ‘learning profile’ (Tomlinson 2009, 28-34). However, I argue that what matters most is how to use the traditional knowledge and skills in a modern way and as capital to enhance learning (for young people), and teaching skills so as to generate decent creative careers. As Kay and Greenhill (2013) contend, the 21<sup>st</sup> century education has to prepare young people for the 21<sup>st</sup> century career, and therefore, there is a need to integrate the four Cs into instruction:

- critical thinking
- communication
- collaboration
- creativity (Kay and Greenhill 2013, 1-8).

It is encouraging to see that *Tanzania* and some African countries, for example, *Kenya, Malawi, Nigeria and South Africa* under WIPO assistance have conducted studies on cultural and creative industries in their countries to quantify the copyright-based industries’ contribution to the economy, GDP and national employment (see the literature review, section 2.4). Furthermore, international organisations such as UNESCO, United Nations and IFACCA have come up with an agenda termed as ‘Post-2015 development agenda: Culture a driver and enabler of sustainable development’ (UNESCO, UN and IFACCA 2012, 4-7). This agenda recognises the specific contribution of culture as a sector encompassing tangible and intangible heritage, cultural and creative industries. This sector has the ability to stimulate local and economic development, assist in poverty alleviation initiatives, and, most importantly, generate decent employment.

The present study, however, makes several noteworthy contributions to the current literature, and furthermore, gives additional evidence that suggests:

1. *Copyright law awareness* for local artists, creative industries stakeholders and the entire community must be given priority for the sustainable development of traditional knowledge and creative careers. Furthermore, the findings suggest it is important to:

- revisit cultural policy and by-laws related to the promotion and preservation of expressions of folklore as stipulated in the Copyright and Neighbouring Rights Act number 7 of 1999, sections 24-30 (see chapter 2); and
- improve the structure and the regulatory environment of the industry in the context of international conventions and treaties.

Terry Flew (2013) in his article titled, *Copyright Laws and Developing Countries* has great importance and adds substantially to our understanding of copyright law and traditional cultural expressions products:

The international extension of copyright is often seen as a mechanism through which the global copyright industries can exploit consumers in the developing world by charging prices for cultural products ... it is in this context that media piracy, or the distribution and sale of illegally copied versions of copyrighted cultural products, has come to be seen as legitimate in the developing world. Piracy is commonly seen not as theft, but a street-level entrepreneurship in the informal economy, or as resistance to transnational media and entertainment conglomerates, using digital technologies to exercise a 'power of the weak' against Western multinationals (Flew 2013).

2. There must be a systematic marketing strategy of traditional cultural goods, activities and services. Most rural creative artists, for example, who make mats, baskets, wood carvings and sculptures, identified that there are market barriers (local and foreign markets), including funding to support them in the expansion of their businesses. Thus, we need to make them benefit from their sweat, contribute to the country's economy and attract talented young people to join this creative career for their sustainable lives. As Cunningham et al. (2008, 69-73) argue, the limitations and export potential of markets of creative products, and barriers to financing are major problems that have impoverished creative artists in the developing world.
3. The study comments are that there must be deliberate initiatives to enhance the promotion of creative enterprises, Small and Medium Enterprises (SMEs), with a focus on giving room to women and young people (as a big and marginalised population) to engage fully in the creative industries. Subsidies are required for economic growth,

increased productivity and the promotion of a creative workforce. *Millennium Development goal 3* aims to ‘promote gender equality and empower women’. The findings show that most women live in rural areas and are engaged in creative works (see Chapter 5 under challenges and impact of education to young people). Furthermore, respondents argue that most women in villages are engaged in weaving, basketry, making beads, mats, pottery and taking part in traditional dances. These creative works must be transmitted to young people for the betterment of their future.

4. The cultural and creative industries sector must make local artists learn and understand the importance and challenges they face related to the quality of their creative products (value creation) as compared to their counterparts in neighbouring countries like Kenya and others. To illustrate this aspect, respondents went further by giving examples of sculpture products that are bought by intermediaries and taken to neighbouring countries like Kenya for finishing and then labelled as originating from those countries!

Most respondents describe the issue as follows:

Another crucial aspect is that related to some government employees in the Immigration and Customs Department at our borders. I think they are not aware of the value of the arts. I say, arts and craft sector is very rich and it could have contributed to creative jobs promotion and income generation for artists also to our government revenue ... but the government has never taken any serious measures investing in this! ... Through that... Tanzania Revenue Authority (TRA) has also contributed much in losing the government’s revenue from arts and craft works. I have vivid examples of what happens at Namanga border where wood carvings/sculptures from Tanzania are valued as logs by TRA (customs officers). When products reach in Nairobi, Kenya, there, the finishing is done and branded as Kenyan products! (Focus group 1: 2/8/2012 in Dar-Es-Salaam).

In interpreting the findings, there are valid aspects from the attitude expressed by respondents on the role of the government and the creative sector in the promotion of the value of creative products. Likewise, findings suggest that there is a need for individual artists and SMEs to understand the value creation aspect in its broader perspective for their creative workforce and business excellence. Prior studies that have noted the importance of value creation (as a strategy for business promotion and growth) suggest that creative artists or SMEs engage in incremental value creation in

the form of: (1) extension of their existing markets; (2) their products' enhancement or improvement; (3) customer relationships interface; and (4) priority to quality considerations (APO 2005, 3; Cunningham et al. 2008, 69-73; OECD 2007, 2-5).

5. There is a need to create various ethnic and national databases for works of expressions of folklore or TCEs. These could benefit learners, teachers and researchers to access the repository, and thus, stimulate human, social and artistic creations. Furthermore, ensuring the protection and promotion of the Traditional Knowledge (TK), creates a real value for TCEs through the integration in educational circles, and enhancement of a creative workforce for young people (Bentley and Kimberly 1999, 83-84; Segal, Chipman and Robert 1985, 1) in Tanzania.

However, this study argues that unless the Tanzanian government and its law and policy makers understand the creative industries value chain, and have the 'political will' (Shule 2010), no change will happen. To illustrate this, most respondents describe the issue as follows:

***In my opinion, most of our decisions are made by politicians. Hence, 'political will approach', and sometimes lack of scientific evidence from discipline experts has put us [Tanzanians] in this situation!*** (Interview, Respondent 6: 17/8/2012).

This shows a sign of despair to most respondents, and thus, sees changes as something very difficult to achieve in this situation.

### **6.3 Creative career pathways and identification of opportunities**

#### **6.3.1 Background to creative career development pathways**

In contrast to the promotion of a creative workforce for young people, it is very difficult to get away from understanding the *creative industries* and the scope of *creative careers development pathways* in their broader perspective. While creative industries are the backbone that embraces and links all other units mentioned above, their 'definition and usage' also varies amongst countries (United Nations 2008, 11). In that regard, this study interprets *creative careers development pathways* and identification of opportunities (within the creative workforce) through the lens of *creative industries* as per WIPO's identification and classification (WIPO et al. 2012, 9), also analysed in the literature review, section 2.4. Furthermore, as briefly put in: Table 2.3 (WIPO *identification and classification* of copyright-based industries); Table 2.4

(comparison of Tanzania's classification and WIPO's); and Table 2.5 (*Creative Trident Methodology* of determining employment within the creative workforce), see Higgs, Cunningham and Pagan (2007, 5) respectively. In short, the current findings of creative careers development pathways and identification of opportunities in Tanzania's creative workforce add substantially to our understanding of the scope of the creative workforce which incorporates *the arts, design, media and communication*.

Allied to the issue of creative career development pathways and the identification of opportunities for young people's engagement in the creative workforce, the current section also presents the findings in relation to this study's overarching question: *how can understanding the relationships between culture, employment and education help Tanzania's young people secure jobs and survive in the creative workforce for the betterment of their future?*

In reviewing the literature, prior studies and creative experts believe that to develop career pathways is not an easy task and it needs a 'sense of commitment' (Davis 2004, 4-6). For this purpose, Jenkins and Spence (2006) point out:

Building a career pathway is a point of adapting existing programs and services – and adding new ones – to enable individuals to advance to successfully higher levels of education and employment in the target sector (Jenkins and Spence 2006, 2).

However, in response to question 6, '*What future policy and program interventions are recommended to enhance Tanzania's creative workforce?*' respondents' responses are as follows:

*Arts and craft sector is very rich ... if the government decides to invest in the sector (development planning), there will be many employment opportunities for young people to contribute to our country's economic development* (Focus group 1: 2/8/2012 in Dar-Es-Salaam)

*My feeling is that the government has to harmonise the public policies ... give priority to critical issues like this of youth employment ... the life style of young people has changed [about] its globalisation* (Focus group 3: 1/10/2012 in Dodoma).

Also, another respondent from the interview held in Dar-Es-Salaam on 31/8/2012 proposes:

- Researcher: *What future policy and program interventions are recommended to enhance Tanzania's creative workforce?*
- Respondent 15: *I think the education policy and system does not focus much on students' talents! ... Curriculum development should focus on learners needs.*
- Researcher: Ok.
- Respondent 15: *I suggest the policy makers ... have to go back on the drawing board to work on this and come up with a road map for the interested talented young people to see and chip in!*
- Researcher: Yeah.
- Respondent 15: *Looking on the education system, the way people are treating Tanzania's culture is very superficial! ... My feeling is that the government should look at this. For example, counselling in schools; we have to use our African ways or practices [how elders did the caring]. I mean our policies must include ... our good practices.*

The qualitative unit of analysis above and the excerpts of the researcher's and the respondents' discussions interprets the participants' views of what and how creative career development pathways have to be, and provide some support for the conceptual premises that:

- *Strengthening the existing education and training programs and services* is an alternative way to rescue many young people (the marginalised population) who face employment challenges. These include but are not limited to those who fail to proceed on with further education (drop outs), and those who miss chances for post-secondary learning. Hence, creative career development pathways as a *process*, fits in the complete transitional period across the life span of young people (see Chapter 2, Figure 2.3) from birth to work. To illustrate, 'education is too important to wait until children reach primary school age ... thus, quality of early years centres should be taken as seriously as it is for primary and secondary schools' (Information Daily 2013). As well stipulated in Chapter 5, section 5.3 (arts education and pedagogy in schools) and sub-section 5.3.5 (what is the impact of arts education), and the alignment of arts education



from pre-primary education or early years centres; primary schools; and secondary schools including vocational/tertiary education (non-formal education), realises opportunities for young people's successful advancement to meet their dreams in life, and must be realised through the creative workforce.

- There is a need to create multiple pathways as entry points for young people (both in school and out of school) to access and join their preference area in the creative workforce. For example: enhancement of the tourism industry and cultural tourism; entertainment industry and arts and craft sector; and incentives for individuals and private organisations to invest in the cultural and creative sector (e.g. be able to start small and medium scale of traditional musical instruments making industries, festivals, modern digital museums, modern sound proof performance halls and cultural institutions, centres or sites) (Barrowclough and Kozul-wright 2008, 20; Cunningham et al. 2008, 72; Ministry of Natural Resources and Tourism 1999, 10-17; Wizara ya Elimu na Utamaduni 1997, 57).

However, I argue that the 'exam tread-mill' as a civic aspect in the Big Results Now (BRN) initiative in Tanzania (see Chapter 4), manipulates the minds of both young people as learners, their parents, and the society to focus on young people or learners getting into '*advanced*' and '*university*' levels of education as the only options, and, most certainly, aiming to get employment in the public sector. Evidently, this narrows down most young people (as learners) and their possibility of joining, for example, vocational institutions, tertiary, SIDO and other multiple creative career pathways. Thus, a possible explanation for this might be as UNESCO (2012, 239) argues, technical and vocational education tends to be dominated by young people from disadvantaged backgrounds, and so is often seen as second rate, and thus, an option for failures (*a.k.a. Zombies*).

But for the purpose of the argument here, the findings and interpretation above are in agreement with the idea of Professor Juras Banys (Acting Rector of Vilnius University in Lithuania), who suggests that: 'University is not about preparing people for work, it is about offering an education and teaching students to think ... if we produce clever and educated people, I don't think it will be a problem to find a job for them' (Banys 2013). Another point is that:

- There is a need to re-structure Cultural Policy (see Chapters 2, 4 and 5), and other related public policies in place including: the enhancement of information systems

related to creative career development pathways; funding of the arts and creative industries; IP strengthening; entrepreneurship skills; and marketing of their products, activities and services.

However, I argue that the most important issue here is the thorough implementation and monitoring process for the success of the creative career development process. Indeed, what is surprising is that some of the issues emerging from the findings, unit of analysis and interpretation that appear above (see section 6.3.1), relate specifically to what Hughes and Karp (2006) suggest: ‘students need access to information about career pathways in order to choose which pathway to enter ... and career pathways should be structured in ways that help students make informed decisions with the assistance of knowledgeable and caring adults’ (Hughes and Karp 2006, 2).

### **6.3.2 Designing and strengthening creative career pathways**

The current study recounts that for a systematic design and strengthening of the creative career pathways for young people in Tanzania, the process has to very much depend on the existing creative industries (copyright-based industries) study conducted by WIPO; see Chapter 2, Tables 2.3 and 2.4 (WIPO et al. 2012). Furthermore, the design has to be based on the *prevailing needs of the creative workforce*. In providing a reasonable argument based on the above statement, Buck et al. (2002) point out: ‘traditional career paths and traditional ways of dividing work and non-work life are no longer consistent with the lives they [young people] lead, or the lives they want to be living’ (Buck, Dean Lee and Macdermid 2002, 79).

Hence, Buck et al.’s (2002) thinking is important in relation to the designing and strengthening of creative career pathways for young people in Tanzania, which comes from providing a logical process related to the dynamic nature of culture, and understanding the ‘history of the movements from the arts to cultural to creative industries’ (Cunningham 2002, 2; Hartley and Cunningham 2001). At the same time, we are reminded that culture is a process and now incorporates creativity and creative industries, and thus, young people’s participation in cultural policy making to say what they want is inevitable (Clammer 2005, 100-119; O’Regan 2001b). Most importantly, Cultural Policy (CP) and the existence of creative industries have generated a link between ‘creative economy’ and ‘cultural values creation’ in the production of arts and culture (Throsby 2008b, 217-237; United Nations 2010, 239). Put another way, the process and dynamic nature of culture contributes a lot in the designing and strengthening of

creative career pathways for young people, and, as a matter of fact, young people are more likely to appear in a competitive and innovative style in this ‘knowledge era’ (Hearn and Rooney 2008).

At the outset, it is clear that the identification and classification of the copyright-based industries (creative industries) as it appears, are used in diverse ways across cultures. Throsby (2008b) outlines the existing distinctive models and their features as follows:

(i) *UK – DCMS Model*. The model was derived in the late 1990s by the British, aimed at re-positioning the UK economy through creativity and innovation. The classification includes: advertising and architecture; arts and antiques market; craft, design, fashion, film and video. Other industries are music, performing arts, publishing and software. Television, radio, video and computer games are inclusive.

(ii) *Symbolic Text Model*. This model is based on the cultural industries emerging from critical cultural studies on the grounds of social class, gender and ethnicity. Its classification includes:

First: *core cultural industries* (e.g. advertising, film, internet, music, publishing, television and radio, video and computer games). Second: *peripheral cultural industries* known as creative arts, and third are *borderline cultural industries* which includes consumer electronics, fashion, software and sport.

(iii) *Concentric Circles Model*. Experts identify this model as the basis for current studies of the creative industries in the UK and in Europe (The Work Foundation 2007; KEA European Affairs 2006, 53-57). Hence, the model is based on the ‘proposition that it is the cultural value of cultural goods that gives these industries their most distinguishing characteristics; thus, the more pronounced the cultural content of a particular good or service, the stronger is the claim to inclusion of the industry producing it’ (Throsby 2001 and 2008b).

(iv) *WIPO Copyright Model*. The model’s features and the illustrations of industries appear in Chapter 2, Table 2.4 (see the literature review section). To briefly outline, the model includes copyright-based industries ‘related directly or indirectly to the creation, manufacture, production, broadcast and distribution of copyrighted works’ (Throsby 2008b, 220; WIPO 2003b). WIPO classifies these industries into four categories, namely: (1) core Copyright-Based Industries; (2) interdependent Copyright-Based Industries; (3) partial Copyright-Based Industries; and (4) non-dedicated Support Industries (WIPO et al. 2012, 21).

(v) *UNESCO Institute for Statistics (UIS) Model*. The model stipulates *five core cultural domains*. These include cultural and natural heritage, performance and celebration, visual arts/crafts and design, books and press; and audio-visual and digital media and other related domains such as tourism, sport and leisure (Throsby 2008b, 220).

(vi) *Americans for the Arts Model*. The model mainly identifies businesses linked with the production and distribution of the arts. Hence, the model was developed with a focus to demonstrate the economic aspect of the arts in the United States of America. The domains in this model include: advertising, architecture, arts schools and services, design, film, museums and zoos; other industries are music, performing arts and publishing, television and radio and visual arts (Throsby 2008b, 218-224).

Given the importance of the identification and classification of the creative industries within the provision of promoting a creative workforce for young people in Tanzania, it warrants a more realistic and detailed analysis of issues related to the designing and strengthening of creative career pathways. As Buck et al. (2002) contend, designing and strengthening creative careers ‘means promoting creative lives through reduced – load work arrangements’, and ‘life as an improvisatory art ... in which commitments are continually refocused and redefined’ (Bateson 1989, 3-9; Buck, Dean Lee and Macdermid 2002, 77-78).

A number of research studies conducted over 10 years have noted the importance of developing successful career pathways, and give various definitions of the term *career pathways* that are context and discipline specific. The *Workforce Strategy Centre* (WSC) (2008) clarifies by saying: ‘career pathways are systems for training, educating, transitioning, and advancing populations of workers on industry- and business-specific workforce needs’ (Workforce Strategy Centre 2008, 1). Furthermore, WSC outlines *five steps* as guidelines for designing and implementing career pathways in a varied context and discipline wise. Figure 6.1 summarises WSC’s process and approach in developing and implementing career pathways.

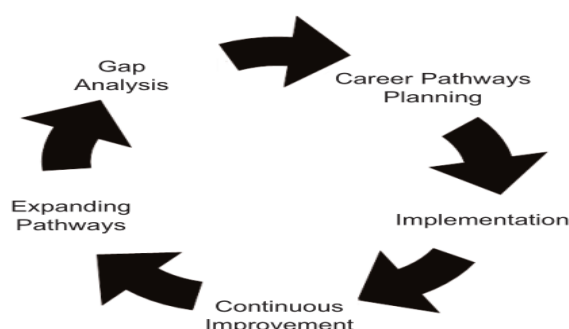


Figure 6.1 Five steps to career pathways. Source: Jenkins, Spence and WSC (2006, 6)

In that regard, and in the trajectory of designing and strengthening creative career pathways, the current research highlights some of the basic feelings of respondents related to the creative workforce process (see Table 6.2).

Table 6.2 Theory and construct: Designing and strengthening creative careers

Category	Example: respondents' quotations from the data
Recognition and harnessing of arts and culture	<p>1. <i>I say, the prevailing situation is that ... creative artists are never valued even their works</i> (Focus group 2: held in Mwanza).</p> <p>2. <i>The gap or challenge is lack of understanding what is culture ... giving priority to culture and see the benefit of investing in culture for our development</i> (Interview, Respondent 12: 27/8/2012).</p>
Growing creative career pathways	<p>1. <i>I agree, the creative sector has many opportunities for creative employment but the government never give[s] priority [to] it</i> (Focus group 2: 18/9/2012 in Mwanza).</p> <p>2. <i>Yeah, I think the most appropriate way of promoting creative jobs should go with giving room to arts education in schools</i> (Focus group 3: 1/10/2012 in Dodoma).</p>
Policy and creative jobs development planning	<p>1. <i>I suggest, first, emphasis should be put on education and the value chain of the creative works</i> (Interview, Respondent 4: 14/8/2012).</p> <p>2. <i>Most creative artists have remained poor because they lack support from the government. For example, the case of rampant piracy and IP law</i> (Focus group 3: 1/10/2012 in Dodoma)</p>
Creative industries and public policies	<p>1. <i>The problem here is the current education system that has not put them [young people] ready to join the creative labour market</i> (Interview, Respondent 17: 11/9/2012)</p> <p>2. <i>I see the case of false perception of some people that ... if young people, especially girls, join creative jobs i.e. music</i></p>

	<i>[they] are likely to become prostitutes! This is ignorance</i> (Focus group 2: 18/9/2012 in Mwanza).
Embedded creativity	<p>1. <i>Thanks, we earn our living as artists through traditional dance performances, and sometimes as educators on HIV/AIDs and environmental conservation issues in our local areas when sponsored</i> (Focus group 5: 17/10/2012 in Morogoro).</p> <p>2. <i>I mean far from doing art works, I also work as a fashion designer serving women in small scale industries doing art work on their 'Batik' fabrics</i> (Focus group 2: 18/9/2012 in Mwanza).</p>

It is encouraging that the quotes from the current study (Table 6.2) seem to be consistent with the five steps to career pathways (Figure 6.1)—a model designed by WSC (2008)—in at least five major respects:

1. *The recognition and harnessing of arts and culture* category (Table 6.2) stipulates something similar to *gap analysis* (as per WSC approach and clarifications) (see WSC (2008, 1), in the designing and strengthening of creative career pathways. For example, in reviewing the literature, Chapter 2, Figures 2.3 and 2.4 show the gaps that appear in the identification and classification of the creative industries in Tanzania in comparison with WIPO's (WIPO 2003b) model. Likewise, the respondents' feelings about the unit of analysis above, reveal the gaps such as: the lack of creative artists and creative jobs value; the challenge or weakness related to arts education in schools; and the lack of the policy makers and government understanding, and giving support and priority to culture respectively. These findings are consistent with the explanations given by WSC (2008, 1) on gap analysis.
2. *The growing creative career pathways* category (Table 6.2) and *career pathways planning* in the WSC toolkit (2008, 1) both inform the inputs for the cultural and creative business and industry including education, creative workforce and social services (Workforce Strategy Centre 2008, 1) as basic steps in career pathway design. Furthermore, they both insist on the essence of having a funding strategy in place. Indeed, this aspect is well elaborated in the literature review (see Chapter 2, section 2.3.3), models for funding (Craik 2007, 1-2), and Figure 2.1 on funding flows in the cultural sector (OECD, Gordon and Beilby-Orrin 2007, 31). Respondents' quotations

under growing creative career pathways (Table 6.2) echo the cultural sector and its richness in creative career pathways; the linkage of arts education and the promotion of creative jobs from the grass-roots level; and a funding strategy as opposed to donor dependence.

3. The policy and creative jobs development planning category (Table 6.2) is related to the WSC *implementation* level (Figure 6.1) and WSC analysis (Workforce Strategy Centre 2008, 2). A strong relationship between cultural policy making in its broader perspective of planning and implementation has been reported in this thesis: in Chapter 2 (the literature review) and in Chapter 4. Hence, the lack of cultural policy making and planning, and IP laws and regulations strengthening, reflecting the broader perspective of creative industries has contributed a lot to the setback in creative job development initiatives (Bennett 2001, 32; Clammer 2005, 100-119; O'Regan 2001b, 13-14). For example, the respondents' feelings (Table 6.2) illustrate: a lack of marketing of the creative works and value chain strategies; the non-existence of cultural policy planning, frameworks and development programs; and weaknesses in IP law enforcement so as to support the sustainability of the creative workforce and economic development respectively.
4. The *creative industries and public policies* category (Table 6.2) relates to the WSC's 'continuous improvement' of career pathways (Workforce Strategy Centre 2008, 2). To illustrate, culture is dynamic and a cross-cutting aspect (Clammer 2005; Throsby 2008b; United Nations 2008 and 2010). In that regard, WSC (2008) suggests that in career pathways development, continuous improvement is essential due to the related nature of education and the qualifications in the labour market at different levels, at one end, and with the need to monitor, evaluate and modify programs and services for the sake of meeting the desired goals, at the other end. This also accords with the respondents' feelings (Table 6.2) under creative industries and public policies. The respondents said there was a lack of a systematic way for the improvement of public policies related to a creative workforce; a need to modify the education system to nurture creative talents and give room for young people to join the creative workforce as their means of future sustainable employment; and a need to make changes that eliminate false perceptions on creative careers (to females), thus, meeting the desired goals. These findings further support the idea of skills and qualification development

in the creative industries (see the literature review, Chapter 2, section 2.4.2), and the need for lifelong learning and skills for a new economy (Bentley and Kimberly 1999, 18-24; Cooksey 1997, 27-30; Nyerere 1974a, 29).

5. The *embedded creativity category* (Table 6.2) relates to the reasons for ‘*expanding the career pathways*’ (Workforce Strategy Centre 2008, 2). To illustrate, there are similarities between explanations of the essence of expanding career pathways, as put by the WSC approach (2008, 2), with findings of the current study as they appear in Table 6.2 under embedded creativity. The WSC (2008) model illustrates that the initiatives for expanding the career pathways focus on ‘bringing the pathways model to scale and serving larger numbers of students and employers’ (Workforce Strategy Centre 2008, 2). Evidently, the promotion of the creative workforce in the current study also focuses on how to engage a good number of young people in creative jobs as a way to eliminate unemployment and enhance sustainable creative careers for young people. Additionally, expanding career pathways informs the *creative trident methodology* (Higgs, Cunningham and Pagan 2007, 5), as a comprehensive approach to measuring and determining employment in the creative workforce, incorporating *the arts, design, media and communication*. Evidently, this is the right way to make creative jobseekers as individual young people well informed about opportunities available in the creative industries sector, and help them to choose which pathway to enter (Hughes and Karp 2006, 2).

I argue that despite valid initiatives taken by the Tanzanian government in collaboration with WIPO to identify and classify the creative industries (WIPO et al. 2012), there are, however, other possible explanations, as far as designing, implementing and strengthening creative career pathways are concerned. These include but are not limited to:

- Not having in place a *cultural policy document* that reflects a broader perspective of creative industries, linked to: other components of the creative trident; social life and cultural planning; absence of a road map as a stimulant to promoting a creative workforce and creative economy for the entire community (Bennett 2001; Clammer 2005; Ghilardi 2001, 118). Findings show that the 1997 existing cultural policy has never been amended, and no initiatives have been made in its monitoring, evaluation,



planning and programming (Biram 1999, 7-10). A possible explanation for this might be due to:

- i. ‘*Cultural Planning*’ being a new approach to cultural policy (Ghilardi 2001, 118; O’Regan 2001b)
  - ii. a lack of political will (Shule 2010)
  - iii. ignorance or a lack of well-versed creative experts and knowledge systems in place to facilitate and empower these experts as service workers (Bowen and Lawler III 1994; Flew 2002; Hearn and Rooney 2002; Oakley 2004) and as appropriately qualified personnel (Ministry of Education and Culture 1997, 21), which makes the creative experts able to assist in cultural policy making, planning, programming and review of cultural related legislations (Ministry of Education and Culture 1997, 21).
- Lack of networking in culture, as a way to learn and adopt from other countries such as Singapore, with the *Singapore Workforce Development Agency* (SWDA 2003, 1-28). To learn and adopt from what is done in Zambia and Mozambique governments (case study projects), in collaboration with UNCTAD (see Chapter 2, literature review), in strengthening the creative industries through employment, market amplification and economic development (UNCTAD 2011b, 1-13; 2011a, 1-17). Evidently, this could be linked to: Tanzania Development Vision 2015; Tanzanian Poverty Alleviation initiatives (MKUKUTA); and MDGs for sustainable development.

### **6.3.3 Limitations and challenges in creative career development in Tanzania**

The current study has included this section for several reasons. These include but are not limited to the fact that this section confirms the previous findings (see section 6.3.2), and contributes additional evidence that:

- argues for boundary-less careers (Pringle and Mallon 2003, 841), and the changing of creative workforce patterns due to technological advancement, in other words, the 21<sup>st</sup> century dependence on knowledge and its complexity (Hearn and Rooney 2008);
- assesses lifelong learning and the challenges of developing arts education teachers (Bamford et al. 2009, 79-84); furthermore, it describes the ‘emerging of entrepreneurship education’ (Kuratko 2005, 580-583) and its effective implementation; and

- outlines the Tanzanian social structure and a need for creative ‘*career research*’ (Pringle and Mallon 2003, 840).

Most recent arguments against the definitions of a ‘*boundary-less career*’ are varied in diverse ways. For example: Pringle and Mallon (2003) summarise, and state, that it means, ‘independence from, rather than dependence on, traditional organizational career arrangements’ (Pringle and Mallon 2003, 841). Arthur and Rousseau (1966) and Peiperl and Arthur (2000) assert, boundary-less careers are those positioned as oppositional to the traditional bounded organisational career. In the literature review (see Chapter 2, section 2.6.1) of this study, Bridgstock (2011) defines a *boundary-less career* with evidence from labour force studies and economic modelling, and relates it to a situation where individuals in the creative workforce are free, and manage their creative jobs as free-lance or self-employed workers (Bridgstock 2011, 13-14). However, there are generic agreements in all definitions above. In that respect, this study uses the latter definition analysed by Bridgstock (2011).

Prior to interpreting the additional evidence related to the limitations and challenges in creative career development in Tanzania (outlined above), this study is in agreement with Collin (1998), who argues, ‘the new ways of thinking suggest that career is not a universal concept but a construct, not a social phenomenon but a social construction’ (Collin 1998, 412-425).

In that regard, it is important to note that in arguing for boundary-less careers and the changing workforce patterns, a strong relationship between the two aspects has been reported in the literature review, and in Chapters 4 and 5. To illustrate the limitations and challenges in the Tanzanian context, the following conclusions can be drawn from the present study:

- There is a lack of qualifications (see Chapter 2, section 2.4.2) and systematic ways of nurturing skills and creativity embedded in individuals as young people and creative artists (arts education: see Chapter 5). Organisations could give a letter of credence to certify one’s competence in the respective creative workforce or creative industries, for example, as done by the Singapore Workforce Development Agency (SWDA 2003, 1-25). Consequently, the ‘inferior education system in Tanzania’ (Mgusi 2013) has turned away most marginalised young people after their primary and secondary schools to drift to urban areas in search of jobs (see Chapter 1), without ‘skills for work and life’ (Cooksey 1997, 27; Nyerere 1971, 11; Tanzania Development Research Group et al. 1993; UNESCO 2012, 202). However, one of the issues that emerged from the current

study's findings related to strategies for creative career development and qualifications, is the existence of Vocational Education and Training Authority (VETA) institutions in Tanzania. The results of this study show that there are approximately 600 VETA institutions run by individuals, religious institutions and private companies. The number above includes 27 institutions run by the government. In providing a reasonable argument for the creative careers' qualification and nurturing talents embedded in young people, these institutions qualify to cater for the need. The following comment from one of the respondents clearly elaborates the situation:

***VETA is the registrar and categorises these institutions ... the case of vocational training is vast in the sense that vocational comprises technical elements of work ... in short the doers'*** (Interview, Respondent 18: 12/9/2012).

- There are challenges related to the emergence of the *digital age* and the transformation related to 21<sup>st</sup> century knowledge and its complexities as far as the transformation of economy and new media industry is concerned (Hearn and Rooney 2008, 15; Wittel 2001, 54-58). For example, in Tanzania, the challenges are related to the documentation of 'Traditional Cultural Expressions' (TCEs), and the establishment of digital museums, libraries and archives (see Chapters 4 and 5).
- There are challenges and limitations related to the 'transformation of working practices' in relation to the creative economy (United Nations 2008 and 2010; United Nations, UNESCO and UNDP 2013; Wittel 2001, 54-76). To illustrate, Tanzania as a developing and poor country faces the challenge of networking practices (see chapters 4 and 5), mainly based on the fact that the new media industry is an essential tool in every industry or creative workforce (Hearn and Rooney 2002; Wittel 2001). Indeed, this has posed a threat of unemployment to most young people who lack digital media skills. Due to this, most SMEs have to have few employees (Florida 2002 and 2007; McWilliam 2008; Wittel 2001).
- There is a challenge related to the prevailing situation that most well established creative industries or creative careers employment opportunities tend to be in urban areas. Hence, in Tanzania, some respondents of the current study feel that this is one of the reasons why most young people immigrate from rural to urban areas. Thus, 'the creative industries and urban phenomena' (Marshall 1989; Pringle and Mallon 2003,

841; Sullivan 1999) has left the poor, less educated/drop outs and marginalised young people in Tanzania (both male and female) lacking adequate support in key areas. For example: funding or start-up capital; arts and creative entrepreneurship education; networking and access to information about available creative career and marketing opportunities for their products; and sustainable, well-structured entry points for self-employment opportunities in the creative workforce (see Chapters 2, 4, 5 and 6 above).

Evidently, what happens in Tanzania is like what Pringle and Mallon (2003) argue in reference to studies of Maori and Pacific Island peoples in New Zealand:

boundary less theory is in danger of becoming a narrow career theory applicable only to the minority [since] the environment provides a context of small business, so the divide between old bounded and new boundary-less is not embedded in career discourse (Pringle and Mallon 2003, 850).

Continuing this idea, this study is set out with the aim of assessing *how understanding the relationships between culture, employment and education can help Tanzania's young people secure creative jobs and survive in the creative workforce for the betterment of their future*. A strong relationship has been reported in the literature review and in Chapters 4 and 5 (section 5.5) respectively, between: *lifelong learning and the challenges of developing arts education teachers*, and *emerging entrepreneurship education and its effective implementation*. However, in the light of giving additional evidence related to limitations and challenges in creative career development in Tanzania, this section ponders a variety of issues such as:

1. *What must be incorporated and taught in entrepreneurship education in Tanzania at different levels?*
2. *How should creative entrepreneurship be taught in secondary schools and higher learning institutions or tertiary and vocational centres?*
3. *How can Tanzania (a poor country) manage to recruit a good number of well-versed teachers in both arts education and creative entrepreneurship to deliver the right knowledge and skills for the 21<sup>st</sup> century?*

Evidence about the third question was gathered from respondents in this study.

Responses about the need for specialist arts teachers in schools:

**1. Why do they say [that about] the scarcity of specialist arts education teachers in our schools? ... we have: Butimba Teachers College; the University of Dar-Es-Salaam; University of Dodoma; and now Makumira University and St. Augustino also TaSUBa (Bagamoyo College of Performing Arts) ... I have examples of BA graduates majoring in Fine and Performing Arts who are not fully utilised in our various schools!** (Interview, Respondent 2: 10/8/2012).

**2. Makumira University invites local outstanding artists to teach and give demonstrations to students, I recommend this way as one of the best approaches to be applied in our schools** (Interview, Respondent 5: 16/8/2012).

**3. Let's give a chance to talented outstanding elders and local artists in our areas to teach our children in schools. A good example is that of the late Dr. Hukwe Zawose at Bagamoyo College of Performing Arts. His talent and competence awarded him an Honorary Doctorate** (Interview, Respondent 12: 27/8/2012).

Subsequently, further studies, which take these variables into account, will need to be undertaken. Nonetheless, 'entrepreneurial education must include skill-building courses in negotiation, leadership, new product development, creative thinking, and exposure to technological innovation' (Kuratko 2005, 580-583; McMullan and Long 1987, 261-275; Vesper and McMullen 1988, 7-13).

Equally important, the Tanzanian social structure and a need for creative career research are additional issues that challenge this study to consider means of providing a logical process in creative career development pathways. To illustrate, the relationships between culture, social development, and the social structure, appear to be referred to in the Tanzanian Cultural Policy document (see section 7.4) (Ministry of Education and Culture 1997, 26-28). For example, sub-section 7.4.6 (Cultural Policy statements) stipulates the structure of culture and social development that:

... the Education and Culture Committees of the Local Governments shall be mobilised to co-ordinate and enhance cultural activities by, say, delineation and protection of areas set aside for recreation, sports, cultural heritage and establishment and management of museums and community centres (Ministry of Education and Culture 1997, 27-28).

From the extract above, it is apparent that the social structure in Tanzania starts from the grass-roots level: the village to Ward, Division, District, Regional, and finally, to the Central

Government (Mmari 2005, 5-30; The United Republic of Tanzania 2009, 1-13). The sequence is that people at the different levels as mentioned above, are supposed to be helped to understand the need and purpose of a particular public decision or idea, and thereafter, be fully involved in: decision making to determine their own priorities; drawing up the policies and planning in a democratic manner; and, finally, implementation practices (Hill 1975, 216-51; Nyerere 1977, 17-19; Pratt 1976, 255-64; Samoff 1979, 30-62).

With this social structure in mind, and the need for the following logical process in making young people determine their own priorities in the creative workforce, the creative career development pathways must consider *career research* exercises. Nevertheless, the evidence from the current study suggests that:

*There are many genres related to arts and culture ... as we go along and elders who preserve these elements die ... the knowledge also vanishes! I think, our current education should adopt the informal education ways of transmitting this knowledge and skills through arts education in schools ... show local people opportunities they have, it is beyond their visionary! I suggest policies should assist in exploiting potentials within the rural areas so as to complement under employment* (Interview, Respondent 18: 12/9/2012).

According to many of this study's respondents, the development of a creative career based on traditional expressions will recognise outstanding talented local elders in villages (as custodians of the wealth), realise the treasure in them, and thus, pass the knowledge and skills to the young people for their successful participation in the creative workforce. Evidently, the respondents' feelings challenge the conventional view as far as the promotion of creative workforce is concerned.

Furthermore, an implication of these findings is that both the social structure and career research should be taken into account when responding to courses of action for creative career development pathways. There is, therefore, a definite need for creative career research, as the information to be gathered can be used to: develop targeted interventions; expose young people to exploit the richness of the traditional knowledge; and promote a creative workforce by engaging young people in creative jobs for their better lives.

Experts in the paradigm of career research argue that ‘a career is one’s life’ and ‘the course of [a] person’s life, particularly in some pursuit or integrated set of pursuits as in a life work’ (Cochran 1990, 71; Norris et al. 1979, 7). Continuing the idea, Cochran (1990) argues, ‘research on career development is not of the same order as research on intellectual or physical development ... to describe a person’s career is to tell a story, ... a story has a beginning, middle and an end’ (Cochran 1990, 71-73). For this purpose, Herr (1990) underscores five issues in the career research methodological paradigm as follows:

1. the language of the career
2. the assessment of career behaviour
3. a sample in the study of a career
4. cultural diversity vis a vis career behaviour
5. disciplinary and interdisciplinary research into the career (Herr 1990, 147-159).

The findings of this study and the literature above have a number of important implications for future practices in the promotion of the creative workforce for young people in Tanzania. In that regard, I argue that, unless the Tanzanian government practically adopts the relevant research findings, the promotion of the creative workforce and sustainable creative career development pathways for young people’s better lives will not be attained.

## **6.4 Creative career and nurturing talents**

### **6.4.1 Nurturing creative talents for young people in Tanzania**

This section responds to Research Question 2, and therefore, presents the perceptions of most respondents in answering the question, *How has cultural and education policy helped in identifying, measuring and profiling the current and future skills embedded in the creative capital of young people in Tanzania, recognising urban and rural differentiations?* To put it briefly, in this section the study considers two main aspects: *creativity and what skills do young people want?*

The definition of the term ‘creativity’ (Bilton 2007, 173; Florida and Stolarick 2006, 1799-1817; UNESCO 2002, 1; United Nations 2008, 3-6) and its relatedness to ‘creative industries’ (DCMS 2001, 3) as outlined in Chapter 2 (see section 2.4 and 2.4.1 and figure 2.2) are revisited

during this second results and discussion section in Chapter 6.

*Why creativity and creative workforce?* Bainbridge (2014) argues that ‘the world needs creativity to cope with and solve a myriad of problems ... [thus], schools, parents and society can nurture children’s creativity’ (Bainbridge 2014, 1). In that regard, and as mentioned in the literature review (see section 2.4.1), creativity is highly relevant in this study in the sense that:

1. It acts as an incentive for examining key aspects related to creative talents of young people, and their participation in original and creative workforces as their future careers and for the betterment of their lives.
2. Creativity is related to arts and cultural activities or the creative industries including tangible and intangible cultural artefacts. Hence, the artefacts (Traditional Cultural Expressions) articulate the Tanzanian people’s identity and values. As Torrance (1966) echoes Plato, ‘what is honoured in a country will be cultivated there’. In clarification, Torrance (1966) concludes: ‘for sure, Plato’s statement must have included creative talents among those nurtured by honouring them in culture’ (Torrance 1966, 168).
3. The ‘traditional view of creativity’ (Vernon 1989), and as ‘genius ascribes these to creative abilities or traits within the individual, that is, they are a kind of gift that is in-born’ (Vernon 1989, 93). Furthermore, throughout history, there has been a creative economy (United Nations 2008 and 2010 and 2013). McWilliam, Hearn and Haseman (2008), and likewise, Florida (2004) suggest that in building the creative capacity, ‘nearly one-third of the future workforce will be identified within the creative workforce because the nature of their work is turning the latent symbolic value of their work into economic and social assets’ (Florida 2004; McWilliam, Hearn and Haseman 2008, 248).

For this purpose, *what skills do young people want?* As mentioned in the literature review (section 2.4.1), and in reference to Plato and Torrance’s (1966) clarification above, the promotion of a creative workforce and nurturing creative talents for youth are compulsory aspects. These can be traced from the ancient, historical and native African context, as well as in the fusion of modernity (Florida 2005; Hearn and Rooney 2008; Nyerere 1962).

This study argues that creative talents for young people must be connected to creativity and innovation based on qualities that attract and promote: cultural and creative industries; a creative economy; and a creative workforce in relation to the broader perspective of the creative



trident. The following excerpt from the quantitative data (interview session) explains the feelings of many respondents based on the theme, *cultural and education policy in creative career identification, mapping and nurturing*:

Researcher: What are your feelings about the identification and measuring of the current and future skills embedded in the creative capital of young people in Tanzania?

Respondent 16: ***What I believe is that everybody is gifted ... what remains as a challenge to us is that we don't open up other gates!***

Researcher: Ok.

Respondent 16: ***I mean, we don't nurture the talents young people have ... recognising the talents of young people from a tender age is a big challenge in our society!***

Researcher: Oh!

Respondent 16: ***On the other hand, parents do discourage creativity within their children especially the ones related to music, dancing, and the arts in general [about] Yes, I say that because I was one of the victims of the circumstances!***

Researcher: Yeah.

Respondent 16: ***I loved fashion design but my father wanted me to become a lawyer!***

(Interview, Respondent 16: 5/9/2012)

From the extract above, it is apparent to conclude that young people need to have:

First, skills that could be applied at work, and that are relevant to the creative jobs of their choice (not jobs that young people are forced to join). By way of illustration, the following quote is indicative of the Chilean poet and writer Gabriela Mistral's (1948) argument based on the above excerpt from the unit of analysis and outlined (first) point:

... we are guilty of many errors and many faults, but our worst crime is abandoning the children, neglecting the foundation of life. Many of the things we need can wait. The

child cannot. Right now is the time his bones are being formed, his blood is being made and his *senses are being developed*. To him we cannot answer ‘*Tomorrow*’. His name is ‘*Today*’ (Mistral 1948).

Therefore, this study argues that all strategies mentioned above, and the nurturing of creative talents go together with investing in human capital. Evidently, and as Hearn et al. (2007) suggest, ‘investing in education and training activities, and facilitation of learning and communicating among key stakeholders will yield long-term benefits for the health of the ecology’ (Hearn, Roodhouse and Blakey 2007, 430).

Second, life skills that could help young people work successfully and independently are necessary. At the outset, the term ‘life skills’ is used in diverse ways based on context, environment or discipline. In that context, this analysis employs UNICEF’s (2003) definition that:

Life skills are psychosocial abilities for adaptive and positive behaviour that enable individuals to deal effectively with the demands and challenges of everyday life. They are loosely grouped into three broad categories of skills: cognitive skills for analysing and using information, personal skills for developing personal agency and managing oneself, and interpersonal skills for communicating and interacting effectively with others (UNICEF 2003).

The UNICEF (2003) life skills definition informs and depicts a strong relationship between the process of promoting young people’s creativity and creative career development pathways as reported in the literature review (see section 2.4.2, Figure 2.3), and in Chapters 4 and 5 respectively. From childhood to adulthood, the period marks a turning point for young people, and, indeed, it is a transitional period of one’s life, for life is career unfolding and, conjointly, career is life empowered (Cochran 1990, 71; Norris et al. 1979, 7). Figure 2.3 in the literature review postulates ‘*from birth to work*’ as a period of increased potential, and a period of great vulnerability and pressure from neighbourhood, family and parents; peers, school and community; and likewise, from society, workplace and partners (CCE 2009, 1; Fitzgerald 2010, 2). Put another way, the life skills young people want in this transitional period across their life-span include the 10 core life skills components as laid down by the World Health Organisation (WHO). These are: (1) self-awareness; (2) empathy; (3) critical thinking; (4) creative thinking; (5) decision making; (6) problem solving; (7) effective communication; (8)

interpersonal relationship; (9) coping with stress; and (10) coping with emotion (CCE 2009, 4).

Third, young people need relevant employability skills for their thorough participation in the future creative workforce and for the betterment of their lives. While a variety of definitions of the term '*employability skills*' have been suggested, this dissertation uses the definition first suggested by Christine Overtom (2000) of the Ohio State University, who saw it as:

... *employability skills* are transferable core skill groups that represent essential functional and enabling knowledge, skills, and attitudes required by the 21<sup>st</sup> Century workplace. They are necessary for career success at all levels of employment and for all levels of education (Overtom 2000, 1).

On the question of *employability skills* for young people, prior studies and the current study found that the education system in Tanzania, like in many African countries, makes most young people (out of school, the drop outs or graduates at different levels of education) go around looking for jobs without adequate skills to qualify for the labour market (see Chapters 2 and 5). Worse still, most young people are funnelled into the examination tread-mill with a focus to only pursue an advanced level of education and university choices (Carberry 2013; Nyerere 1974b, 29; Rajani 2001) (see more clarification in Chapters 4 and 5).

In that situation, and for providing a reasonable argument for what skills young people want, the above combination of findings provides some evidence and supports the conceptual premise that hinges on the integration of the three research topic domains of *culture, education and employment* (see Chapter 1: Background of the study), for nurturing creative talents and promoting a creative workforce for young people in Tanzania.

#### **6.4.2 Challenges in nurturing creative talents of youth in Tanzania**

There are a number of challenges that respondents mentioned as likely to limit the success of nurturing creative talents of young people in Tanzania. These include but are not limited to:

1. There is a lack of understanding of the value of *Traditional Cultural Expressions (TCEs)*, acknowledging and fostering creative talents and transmitting the knowledge and skills (embedded in TCEs) to young people in various ways. For example: (from home to school) through linking TCEs with modern science and technology and the ICT field (e.g. by introducing digital storytelling, video games, short documentaries,

fiction films and TV and radio programs); fine and performing arts competitions; and contests in arts and cultural activities.

Most respondents admit that this could help in identification, programming and fostering young people's creative talents. Furthermore, this could not only nurture talents, but also enhance their academic performances in other subjects, leadership, communication skills and their future creative workforce skills. Most respondents (in answering question 2) describe the issues as follows:

***You know [about] there is no proper way of identifying talented young people and trying to help them to thrive in the society. This is a challenge ... If talented artists are identified and given support or a conducive environment in their works, this would help not only in their lives as individuals but to an extent of our economic development as a nation*** (Interview, Respondent 9: 23/8/2012).

In interpreting the findings, most respondents predict a gloomy future for most creative young people in Tanzania, due to not having in place highly transparent plans, programs and a road map to rescue them from globalisation's 'social threats' (Ralapanawe 1998, 12).

2. There is an absence of a well stipulated education policy and cultural policy that informs parents, schools and the society about practical ways they could chip in and play their part in nurturing young people's creativity for the betterment of their future lives. The units of analysis suggest several courses of action for fostering young people's creativity. These include: enhancement of teachers' pedagogy skills in arts education (education through art and education in art: see Chapters 2 and 5) (Bamford et al. 2009, 21-23); thorough teaching and examining of arts subjects and creative entrepreneurship education as a 'dynamic process of vision, change, and creation' (Kuratko 2005, 578); and drawing well elaborated ways of how to identify creativity in young people, measure and foster it (Bainbridge 2014).

The following comments (being answers to question 5 under the theme 'nurturing creative capital of youth') reflect the respondents' feelings well:

***1. I suggest our policies must be amended so as to go in line with the global changes of the 21<sup>st</sup> Century ... I insist, there must be deliberate steps in identification or mapping of creative talented young people, and establish special schools/colleges for the identified. The government must finance this program so as to bring positive dividends*** (Interview, Respondent 6: 17/8/2012)

**2. *With our education system [about] creativity must be seen as a foremost aspect, this as a thinking process has to be developed within learners from the early stages*** (Interview, Respondent 15: 31/8/2012).

**3. *I suggest in-depth research to be conducted on this ... identify gaps scientifically and educate parents, policy makers and politicians, thus, change their mindset so as to support the creative sector*** (Interview, Respondent 18: 12/9/2012).

Taken together, the current study produces results that corroborate the findings of a great deal of various previous research studies in the arts education and cultural sector. For example:

- There are similarities between the current study findings and the findings of *The Wow Factor: Global Research Compendium on the Impact of the Arts in Education* as conducted by UNESCO, in collaboration with the Australia Council for the Arts and the International Federation of Arts Councils and Culture Agencies (IFACCA); see Chapter 2 and Bamford et al. (2009).
- A research report on creative ways to foster creativity identifies the ‘idea test’ as the best single way to measure creativity in young people predicting real-world accomplishment (Bainbridge 2014). Indeed, ‘If we don’t let young children know that having new and different ideas is okay, then we’ll end up with adults who don’t have new and different ideas’ (Bainbridge 2014).
- Deborah W. Tegano, James D. Moran, and Janet K. Sawyers (1991) argue that ‘it is in the early childhood that critical orientation to the process of problem solving emerges ... exploration and play ... are the basis for creative problem solving and lifelong learning’ (Tegano 1991).

Nonetheless, the findings together with the above research reports suggest a number of important implications and lessons for Tanzania. I suggest a reasonable approach to tackle this issue (of identification and nurturing creative talents of young people in Tanzania) could be through: *education for all*—parents, schools and society—with a well stipulated action plan in place for thorough implementation, monitoring and evaluation at the end.

## **6.5 Embedded careers and support for artistic careers**

### **6.5.1 Embedded careers and the Creative Industries**

As mentioned previously, this dissertation presents findings as they pertain to the study's overarching question, *How can understanding the relationships between culture, employment and education help Tanzania's young people secure jobs and survive in the creative workforce for the betterment of their future?*

In that regard, this section of the study considers two main issues:

- What is the background to embedded careers, the creative trident and the creative industries?
- Why use the creative trident methodology in promoting creative workforce for young people in Tanzania?

A strong relationship between embedded careers, the creative trident methodology and the creative industries has been reported in the literature review (see Chapter 2, section 2.5). Likewise, the current study's findings further support the relationship as articulated by respondents (see Table 6.2 above). In addition, the findings support the identification and classification of the creative industries (see the literature review, Figures 2.3, 2.4 and 2.5, and sub-section 2.6, and section 6.3.2 above) as outlined by Throsby (2008a, 218-224). Subsequently, all give evidence that the outlined distinctive models of the creative industries, in measuring different domains of creative activities and their features, have some similarities.

In providing a reasonable argument, the literature review (see Figure 2.5) and the current study findings (Table 6.2) further support the idea of promoting embedded careers (under the 'embedded mode'), this being one of the three 'aggregate counts' (specialist mode, support mode and embedded mode) (Cunningham and Higgs 2009, 192). With employment challenges in an economically developing country like Tanzania, employing the creative trident methodology has an advantage due to the fact that there are more creative jobs opportunities in the wider economy (embedded mode) than 'creatives' working in creative industries, either in specialist mode or support mode (Cunningham and Higgs 2009, 192).

As outlined by Throsby (2008a, 214-224) (see section 6.3.2 above), a variety of methods have been developed and introduced to identify and classify the arts, cultural and creative industries. The literature shows that Tanzania and some African countries have opted to go for WIPO copyright based-industries (WIPO et al. 2012). Furthermore, the current study findings show

that the Ministry of Information, Youth Culture and Sports (MIYCS), in collaboration with UNESCO Tanzania and Imruh Bakari (2012), and employing the implementation framework of the United Nations Development Assistance Plan (UNDAP), have developed a national strategic action for culture and creative industries in Tanzania (2012, 1-70). However, contrary to expectations, this study has found that no further steps have been taken and the documents have remained in the shelves of the officialdom of the relevant ministries (the WIPO copyright-based approach under the Ministry of Industry, Trade and Marketing (MITM) and the UNDAF document under the MIYCS). Possible implications of this outcome are:

- The creative industries could become a new discourse in the developing world, and thus, there would be no *creative experts* with a ‘well-articulated knowledge system’ (Hearn and Rooney 2002, 23-26) to interpret the documents for action. This rather contradictory result could happen if there is no sense of commitment or deliberate efforts to facilitate policy directives and decisions implementation.
- There could be a lack of inter-ministerial action and institutional mechanisms to assist (United Nations 2008, 33-35) in drawing a process that is dynamic, forward-looking and all inclusive, and has an absence of commitment from the leadership to design a cultural plan and allocate an appropriate budget to facilitate the policy implementation (Biram 1999, 8).

But why should the creative trident methodology be employed to promote the creative workforce for young people in Tanzania? Cunningham and Higgs (2009) have demonstrated that the creative trident methodology originally developed in 2005 (for application to Australian data) differs from other creative industries approaches in three key dimensions:

- it uses population-based data sources rather than surveys, where possible (the number of people employed in each occupation within every industry) to provide more accurate estimates
- it employs a conservative approach to the selection of ‘creative’ occupations and industries, to avoid overreach and enable better comparability between the segments and to the economy as a whole
- it allows for the decomposition of specialist and support employment within the creative industries, and it allows, for the first time, estimation of creative incomes.

(Cunningham and Higgs 2009, 192-193)

As mentioned in the literature review, Tanzania has no population problem but has a population of young people aged 15 to 34 with employment problems (National Bureau of Statistics 2011). To elaborate, this study used Question 6 in the questionnaire schedule (*How long have you been doing this job?*) to assess how many young people (with gender comparison) were engaged in creative activities as their employment, and how long they had been employed in these jobs. The results obtained from the preliminary analysis of Question 6 from the questionnaire schedule are presented in Table 6.3 and Figure 6.2 below:

**Table 6.3 Duration of employment (with gender comparison) in the Creative Industries**

DURATION	CLASS	GENDER		TOTAL	%
		MALE	FEMALE		
Below one month to six months	A	0	1	1	2%
7 Months - 2 years	B	2	1	3	5%
3 - 5 years	C	10	5	15	26%
6 - 10 years	D	12	2	14	25%
Above 10 years	E	21	3	24	42%

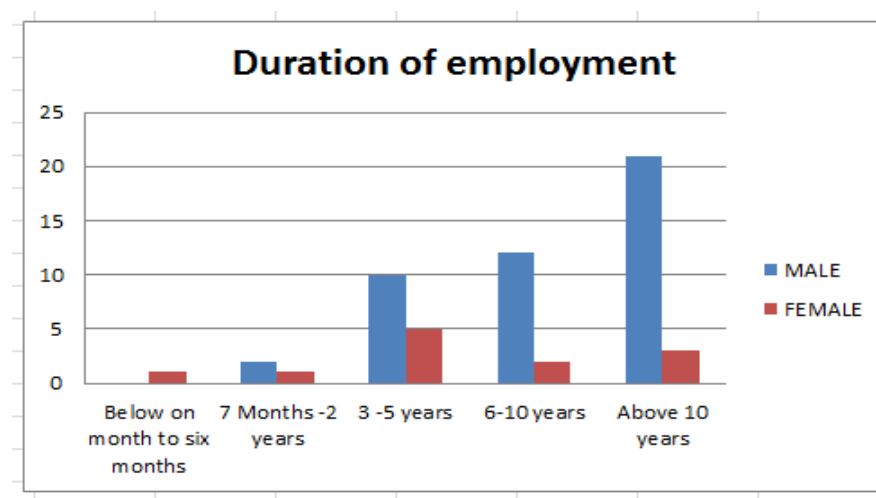


Figure 6.2 Bar chart illustrating interval data in Table 6.3

The findings in Table 6.3 and Figure 6.2, while preliminary, show that more than three quarters of those surveyed (in the creative industries) earn their living through creative jobs. The findings indicate that a majority of young people as participants (56 persons out of 57 respondents) are engaged in creative industries employment for more than seven months and above, which is equivalent to 98 per cent. In general, therefore, it seems that most young people earn their living through creative jobs. As reported in Chapter 1 (Background of the study), young people constitute more than 50 per cent of the 44.9 million Tanzanians according to the



2012 population and housing census report (National Bureau of Statistics 2013, 1). However, the research findings show that the majority of this active labour force (young people) face some limitations and a myriad of challenges for entering the creative workforce sector, and engaging successfully in the creative jobs as their means of future sustainable employment. These challenges include but are not limited to: arts education and entrepreneurship skills; funding or start-up capital; IP Rights and marketing of their products; and networking (see Chapters 2, 4 and 5).

I argue that in addressing young people's unemployment challenges, the Tanzanian government must take deliberate efforts in three key areas.

*First*, the creative workforce must be measured and mapped scientifically using *the creative trident methodology*. This helps in building a stronger foundation based on: a scientific 'methodological and evidence base for the role the creative industries might play' in enhancement of creativity; employment for youth and economic development; innovation; and the broader perspectives of the cultural policy implications (Cunningham and Higgs 2009, 191).

*Second*, we are in the creative economy era (United Nations 2008), and due to technological advancement, employing the creative trident methodology in Tanzania is needed to manipulate 'policy makers and analysts seeking to grasp the size, growth rates, economic impact ... to design as a creative input; and creative human capital and education' (Cunningham and Higgs 2009, 191-192). Eventually, the government and creative experts could rationalise this with the promotion of the creative workforce in the 21<sup>st</sup> century of knowledge priority, ICT literacies and technical skills complexities.

*Third*, because the creative trident methodology has a broader area for creative employment (i.e. the *specialist mode*, *support mode* and *embedded mode*), the Tanzanian government could define and make clear such opportunities, thereby encouraging most young people to remain well informed, and eventually, to choose the creative job they would like to pursue.

However, I argue that having a well stipulated road map and broader cultural policy towards the promotion of a creative workforce is one step, but what matters most is the inter-ministerial and institutional collaboration (United Nations 2008) for the thorough implementation of the entire plan. The focus here must be to undergo substantial changes of promoting a creative

workforce for young people's sustainable development. Hence, measuring the creative employment and accommodating changes in the cultural policy goes together with giving an opportunity for young people to say what they need and participate fully in economic development, and to meet the MDGs, Tanzania's Development Vision 2025, and MKUKUTA initiatives for poverty reduction in the country.

### **6.5.2 Public policies and support for artistic careers in Tanzania**

In this section, this study re-visits three main aspects:

- What public policies support artistic careers in Tanzania?
- How are artistic careers placed in public policies?
- Who supports artistic careers in Tanzania?

On the question of *what public policies support artistic careers in Tanzania?* This study found that artistic activities are mainly placed under education and cultural matters in Tanzania. Because *art* is one of the five pillars of *culture* (Wizara ya Elimu na Utamaduni 1997, 1), and because of the cross-cutting nature of culture as part of the creative industries (United Nations 2008, 27), artistic careers extend their roots into a wider scope of inter-ministerial policies. Thus, the results of this study show how the related policies for artistic careers in Tanzania are stretched out in different ministries. These include, but are not limited to:

- *Education and Training policy* (1995) under the Ministry of Education and Vocational Training
- *The Cultural policy* (1997) under the Ministry of Information, Youth, Culture and Sports
- *National Tourism policy* (1999) and *Cultural Heritage policy* (2008) under the Ministry of Natural Resources and Tourism
- *National Employment policy* (2008) under the Ministry of Labour and Employment
- Four related policies under the Ministry of Industry, Trade and Marketing: *Sustainable Industries Development policy* (1996-2020); *National Trade policy* (2003); *Small and Medium Enterprises Development policy* (2003); and *Enterprise Wide Rich Management policy and framework* (2011).

However, the findings above show that most policies have been in place without amendment for more than 5-10 years. Indeed, the 5-10 year gap between amendments of these policies means there is almost no relevant, comprehensive view of the broader perspective of the policies due to time, the needs of artists and changes that occur within the arts and cultural sector (see more views of respondents on this issue in Chapter 4). For example, one respondent commented:

***The biggest challenge is that there is no follow up in our actions and modern evaluation of the policy. Furthermore, most policies are not reviewed! While, timeframe for policy review is at least after every 5 years!*** (Interview, Respondent 10: 23/8/2013).

Allied to the issue of how artistic careers are placed in public policies, the response to this question in the quantitative section of the current study suggests that most artistic issues and creative career related aspects are not well placed in related public policies. In that regard, most respondents suggest that there is a need to have in place a well stipulated policy that unifies arts and cultural affairs and related public policies. Most respondents feel that the central government, the local government and the private sector are all obliged to contribute and support artists. For example, by funding or financing cultural activities for the sector's sustainable development; by amending policies so as to recognise artistic careers and arts education and training; and by supporting technological aspects so as to promote a creative workforce for young people in Tanzania.

The results of this research support the idea that placing artistic careers or the creative workforce issue in public policies is a way of 'remediating forms of social exclusion' (Sefton-Green 2008, 11), and most likely, it is a support to the marginalised young people in re-entering education and employment markets (Podkalicka 2014, 1).

Although the current research findings show that the impact of public policies and support to artistic careers in Tanzania are largely anecdotal and could not be considered and believed (by some policy makers, politicians, economists and administrators), this assists in generating creative careers for young people, and therefore, substitutes as an answer to the youth unemployment challenge in Tanzania. Empirical data give evidence that:

Creativity is not just for the few geniuses, nor is it just for those with a gift for artistic expression. It is the capacity that allows us to be players, not pawns in an increasingly complex world where routines and habits from the past will not serve us well in the future. The good news is that we do not have to wait for nature – or a ‘hit or miss’ workshop – to provide the moment for creative engagement. While creative capacity may not be able to be directly transmitted or imitated, it is possible – indeed desirable – to teach for the sort of creativity that will be a core capacity for productive 21<sup>st</sup> Century workers (McWilliam 2008, 29).

*Who supports artistic careers in Tanzania?* This issue has been introduced in the literature review (Chapter 2, section 2.2). It started when all arts and cultural activities were placed under the Ministry of National Culture and Youth by the late Mwalimu Nyerere in 1962 (Nyerere 1962, 3-4). Nevertheless, there is a need to give some more clarification to the question, *who else supports artistic careers in Tanzania?*

The establishment of the Ministry of National Culture and Youth in 1962 marked the start of a specific ministry as a custodian of all artistic and cultural activities. For this purpose, art education was introduced and incorporated into the normal curriculum of Tanzanian schools and colleges of national education up to the university level (see the literature review, Chapter 2), and the Ministry of National Culture and Youth (1962, 1-15) and Ministry of Education and Culture (1995, 1-10). The pioneering effort of the Ministry of Education and Culture in 1997 paid positive dividends by inaugurating a Cultural Policy document for Tanzania on 23 August, 1997, in Dodoma (Ministry of Education and Culture 1997). The Cultural Policy document outlines various arts and cultural issues (see Chapter 2, section 2.8 on Education Policy and Cultural Policy trends) including, who is to support artists, artistic careers and cultural issues in Tanzania. There are three responsible organs outlined in the Cultural Policy, which I will elaborate next:

- the central government through its respective ministries and institutions,
- the local government, and
- the private sector (Wizara ya Elimu na Utamaduni 1997, 56-59).

### ***The central government***

The central government has established ministries and institutions responsible for various functions including arts and culture, and artistic career related issues. Therefore, the

government has remained with the role of formulating and supervising the implementation of public policies and reviewing all culture related legislation (Ministry of Education and Culture 1997, 21). To illustrate (see Chapter 2, literature review), here are some brief examples:

- Under the *Ministry of Information, Youth, Culture and Sports* there are institutions such as:
  - the *National Arts Council (BASATA)* (1984), which is responsible for the revival and promotion of all artistic works, production and use of indigenous and traditional artefacts and Tanzanian culture (The United Republic of Tanzania 1984, 175-177);
  - the *National Kiswahili Council (BAKITA)* (1967);
  - the *Tanzania Culture Trust Fund (TCTF or Mfuko)* (1998);
  - *Taasisi ya Sanaa na Utamaduni Bagamoyo (TaSUBa)* under act number 30 of 1997 (the former Bagamoyo College of Performing Arts launched in 1981);
  - *Tanzania Communication Regulatory Authority (TCRA)* (2003) (see Chapter 4 under print, electronic and social media contributions); and
  - *Tanzania Film Censorship Board (TFCB)* (Film act 1976) (Mwakalinga 2010, 4; Shule 2011, 39-49; Wizara ya Elimu na Utamaduni 1997).
- Institutions under the *Ministry of Education and Vocational Training (MoEVT)* include all mentioned in Chapter 5, section 5.3.4.
- Under the *Ministry of Natural Resources and Tourism (MNRT)* there are institutions such as:
  - the *National Museum* (1934); the *Village Museum* (1966); and *House of Culture* (launched 3 December, 2011);
  - the *Department of Antiquities* (1964);
  - the *Tanzania Tourist Board (TTB)* (1962); and
  - the *National Archives of Tanzania* (1965) (Ministry of National Culture and Youth 1962, 16-21; Ministry of Natural Resources and Tourism 1999).
- *The Ministry of Labour and Employment (MLE)* has institutions such as:
  - *Occupational Health and Safety Authority (OSHA)* (1967) that was established to ensure the creation and maintenance of conducive environments for workers from occupational hazards;

- the *National Institute of Productivity (NIP)* (1965), being a management consultancy, training and research institution;
- *Tanzania Employment Services Agency (TaESA)* (1997), an Executive Agency, which is an overseer of public services with a focus to achieve the institution's stipulated goals and objectives: these are, for example, the goals related to the *National Strategy for Growth and Poverty Reduction* initiatives that are linked to the *National Development Vision 2025* and the *Millennium Development Goals (MDGS)*; and
- the *National Social Security Fund (NSSF)* (1997), which has a compulsory scheme that focuses on providing social security needs for its members. These members include: employees in the private sector; government ministries and departments employing non-pensionable employees; parastatal organisations; self-employed and any other employed persons who are not covered by any scheme including any other categories to be declared by the respective Minister of Labour (Ministry of Labour 2008).
- Under the *Ministry of Industry, Trade and Marketing (MITM)*, institutions that give support to creative careers are put under two categories. These are, first, industry support organisations and, second, business support organisations (Ministry of Industry, Trade and Marketing 1962). To illustrate, the industry support organisations include:
  - the *National Development Corporation (NDC)* (1962), which mainly develops and guides the implementation of economically viable projects in collaboration with the private sector;
  - the *Tanzania Industrial Research Development Organisation (TIRDO)* (1979) is an NGO under the ministry executing applied research-related aspects to industrial technical services (e.g. information technology and instrumentation; leather and textile; food and microbiology; materials science technology; agro-technology; and industrial chemistry aspects);
  - *Tanzania Engineering and Manufacturing Design Organisation (TEMDO)* (1980) promotes engineering designs, technology development and the enhancement of competitiveness of local manufacturing enterprises;
  - *Centre for Agricultural Mechanisation and Rural Technology (CAMARTEC)* (1989) mainly develops and disseminates improved technologies for agricultural

issues for the rural population with a focus on boosting their production, alleviating poverty and enhancing the quality of their lives;

- *Export Processing Zone Authority (EZPA)* (2002) is an authority with a special program that promotes and coordinates investment issues in the export processing zones;
- the *Small Industrial Development Organisation (SIDO)* (1973) supports the small industry sector in, for example, policy formulation and the establishment of SMEs in rural and urban areas.

The *second* category under the Ministry of Industry, Trade and Marketing (MITM) (as mentioned above) is that of *business support organisations*. These include, but are not limited to:

- *Tanzania Trade Development Authority (TANTRADE)* (1978), which has the role of establishing global business partnerships. In that regard, it organises and manages international trade fairs, exhibitions and trade missions, product and marketing research, and buyer's and seller's meetings with a mission to enhance networking programmes;
- *College of Business Education (CBE)* (1965), an institution dedicated to training competent and practice-oriented professionals in: procurement and supply management, marketing and business administration, accountancy, metrology and related fields including applied research and consultancy services to the entire public;
- the *Tanzania Bureau of Standards (TBS)* (1975), which formulates standards, metrology quality control, and the calibration, training and testing of products and goods; and
- the *Copyright Society of Tanzania (COSOTA)* (1999), a statutory body corporate set up to oversee copyright matters in Tanzania (see Chapter 2) (Ministry of Industry Trade and Marketing 1962; The United Republic of Tanzania 1999a; WIPO et al. 2012).

However, despite the well-structured functions of each of the organisations above, the findings of this study show that most artists and cultural stakeholders are not aware of either the existence of most organisations or their role in support of the creative industries and creative workforce in Tanzania. It seems possible that these results are due to:

- the fact that creative industries and creative economy aspects are new in Tanzania and most developing countries, thus, most experts lack the understanding, and, as a result fail to link their functions with this new discourse;
- the lack of a coordinating body to harmonise arts and cultural matters (culture as a cross-cutting aspect), with functions of different related ministerial matters (United Nations 2008, 33-35);
- the lack of a broader and well-articulated cultural policy in place (see Chapters 2, 4 and 5) for the promotion of a creative workforce for young people in Tanzania (Clammer 2005; Cunningham and Higgs 2009; Cunningham et al. 2008; Throsby 2008b).

### ***The local government***

The results of this study (see section 6.3.3 above) show that the social structure includes the local government. Thus, the cultural policy (section 9.6, sub-sections 9.6.9 to 9.6.13) summarises the local government's position in supporting artistic careers in Tanzania. In brief, the local government is obliged to support all artistic and cultural activities from grass-roots level, and from District up to Regional level (Wizara ya Elimu na Utamaduni 1997, 58-59).

### ***The private sector***

The current study found that the private sector is encouraged to fully support the central government and the local government in the preservation and promotion of arts and culture. The sector includes: individuals, fine and performing arts groups, arts associations, arts foundations, promoters, producers and various arts and cultural institutions, organisations and companies. All stakeholders are encouraged to assist in various ways and in accordance with the law. For example: through investing in artistic activities and creative careers; marketing of the arts; arts education; financing cultural development; and protection and conservation of cultural heritage (Ministry of Education and Culture 1997, 26-29; The United Republic of Tanzania 1984, 175-177; Wizara ya Elimu na Utamaduni 1997, 59).

## **6.6. Concluding remarks on employment and creative career pathways in Tanzania**

This chapter has given an account of, and the reasons pertaining to, employment and creative career development pathways in Tanzania. It is interesting to note that the analysis has, to a great deal, identified that the themes overlap (see Chapter 4, section 4.1), and has provided



linkages between the three research topic domains of *culture, education and employment* (see Figure 1.1). Furthermore, this chapter has revisited and integrated the findings with the literature review, and has been able to demonstrate how well they answer the key research questions. Consequently, this chapter speaks to the overarching question: *How can understanding the relationships between culture, employment and education help Tanzania's young people secure creative jobs and survive in the creative workforce for the betterment of their future?*

The chapter has discussed four main thematic areas related to: (1) the background to employment and creative careers in Tanzania; (2) creative career pathways and identification of opportunities; (3) creative careers and nurturing talents; and (4) embedded careers and support for artistic careers. Taken together, the findings and the current study unit of analysis enhance our understanding of: TCEs, knowledge and skills embedded in the Tanzanian community cultural life; the essence of arts education; and the way young people could use those assets successfully in their future world of the creative workforce. However, this study argues for a clear notion of employment as opposed to creative workforce in the context that it very much depends on: one's needs and commitment; environment, creativity and innovation; and, flexibility in relation to time of action. As Reid (1999) reminds us, the traditional view of culture and creative works for life has changed. In that regard, young people must be well informed about: (1) taking responsibility for their future; (2) having a focus on what they want; (3) being motivated to achieve their goals; and (4) strongly believing that they can reach their goals (Reid 1999, 441-444) for the success and betterment of their lives.

The findings, based on the unit of analysis and larger implications of this chapter, offer a new insight and add to a growing body of literature in this field of creative workforce in *four* main categories.

*First*, strategies and initiatives for the identification of talents (creative young people), opportunities and creation of creative career pathways (career mapping), must start from early years (of young people) and be taken seriously to assist them (*skills auditing*) in meeting their dreams in life (*development planning*) (see Chapter 2.6.1). As Hughes and Karp (2006) argue, this must go together with the *creation of multiple pathways* as young people's entry points to give them a wider selection of their priority areas under the assistance of caring adults (Hughes and Karp 2006, 2).

*Second*, follows the *nurturing of talents* (creativity and innovation) to shape young people's cognitive skills, creative thinking and motivation to employ life skills (UNICEF 2003) and employability skills (Overtoom 2000, 1) to cope with and solve a myriad of problems (Bainbridge 2014). Most importantly, young people need to be supported in diverse ways (e.g. funding, arts education and training, marketing and entrepreneurship skills), knowing that it is a crime to abandon young people. As Mistral (1948) argues, young people need everything to be done today, thus, 'his or her name is *Today* not *Tomorrow*' (Mistral 1948).

*Third*, most creative young people in Tanzania lack qualifications (letters of credence). Therefore, lifelong learning for social changes (Nyerere 1968, 301-302; 1985) is compulsory because it enhances employability skills, qualifications, creativity and innovation in the creative workforce. However, this study argues that culture is dynamic, and for the boundary-less careers with the technological complexities that contribute to drastic changes in the creative workforce patterns; taken together, these arise as valid aspects that challenge us to reconsider.

*Fourth*, generating creative careers or expanding creative career pathways due to the growing number of young people is another challenge. This study proposes and gives reasons that must we employ the *creative trident methodology* to measure, determine and promote the creative workforce (Cunningham and Higgs 2009, 192-193). Furthermore, this study suggests a need for conducting creative 'career research' (Pringle and Mallon 2003, 840-841) and establishing a coordinating body for the 'inter-ministerial and institutional mechanisms to assist' (United Nations 2008, 33-35) at the stage of public policy harmonisation, and at the implementation level after drawing 'a framework for the purpose' (Biram 1999, 9).

This chapter has explained a reasonable approach to tackling the promotion of a creative workforce for young people with a creative industries approach. However, I argue that unless the Tanzanian government understands the relationships between *culture, education and employment* and interprets this as a way of putting into action the well-stipulated strategies above, the promotion of creative work to address unemployment challenges for young people's better lives will not be attained.

## CHAPTER 7: SUMMARY, CONCLUSION AND AREAS FOR FURTHER STUDIES

### 7.1 Introduction

This chapter ends the thesis reflecting on the results of the study and providing an overview of the key findings and observations. The chapter addresses the six key Research Questions directly. It incorporates lessons learnt from this study, the study's contribution to knowledge, policy implications and the integration of theory and practice in moving forward. It also offers as a guide some recommendations for further research in this area.

### 7.2 Thesis summary

This research critically examined this question: *How can understanding the relationships between culture, employment and education help Tanzania's young people secure, and survive in the creative workforce for the betterment of their future?* The thesis employed mixed methods to investigate this issue and raised questions around building better connections between the broader creative industries policy and practice (under the MIYCS), and the education and training policy (under the MoEVT). The study explored whether the integration of *Traditional Cultural Expressions* (TCEs) elements in the '*learning profile*' (Tomlinson 2009, 28-34) by employing *arts education* (*Education through Art or Education in Art*) (Bamford et al. 2009, 21) methods as a vehicle, is in fact the best and most appropriate way of *promoting creative workforce* for the better prospects of young people in Tanzania.

Mwalimu Nyerere's (1985, 45-52) pragmatic *social change philosophy* underpinned the aspirations of this study, with the focus of regaining the glory of the country by re-visiting *culture* and linking its elements with: (1) the development of young people's *education and lifelong learning*; (2) young people's *social life, creativity and innovation*; and (3) advancing the *creative workforce* for sustainable economic development, and thus, transforming the life style of the marginalised young people in Tanzania.

The study has shown that the social transformation or change has to be connected to *learning and performance* (Nyerere 1985) to equip young people with adequate *knowledge and skills*, so that, as they graduate, they will have the ability to participate fully in creative jobs as active members in the Tanzanian society. As Mwalimu Nyerere (1985) reminds us, *learning and performance* are influenced by the *past[culture]*, but at the same time, shapes rather the

expectations of young people's bright future and makes them able to *create new ideas* and *contribute to the country's economic development* (Nyerere 1968, 301-303, 1985).

**The investigation was shaped by the following research sub-questions:**

1. What are factors affecting primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania?
2. How has cultural and education policy helped in identifying, measuring and profiling the current and future skills embedded in the creative capital of young people in Tanzania, recognising urban and rural differentiation?
3. What is the relationship between the creative sector and structure of Tanzania's public policies?
4. To what extent has the education system inspired youth to discover and improve their creative talents in Tanzania?
5. How has the promotion of the creative workforce helped in nurturing the creative capital of youth (both male and female) in Tanzania?
6. What future policy and program interventions are recommended to enhance Tanzania's creative workforce?

### **7.3 Key findings and observations**

*Chapters 4, 5 and 6* presented the results holistically in relation to the three domains of *culture, education and employment*. The summary of findings and observations that follows is organised around the research questions (RQ 1, 2, 3, 4, 5 and 6) with some findings overlapping more than one question. Linkages are therefore established between the three research domains of culture, education and employment, and the emergent thirteen themes of this study (see the key research questions and themes matrix: Chapter 4 section 4.1).

#### **7.3.1 Factors affecting primary and secondary school leavers drifting from rural to urban areas in search of jobs (RQ 1)**

Although this question was an important stimulation for the thesis, the findings for urban and rural respondents were similar to some degree. Perhaps the major challenge with most young Tanzanians is that they have not been well equipped through education with the capacity to move self-sufficiently (Hillage, Pollard and Britain 1998, 1-4), and thus, engage successfully in the labour market, or to create their own or 'boundary-less career' whereby they could

manage their jobs as self-employed artists (Bridgstock 2011, 13-14). I argue in the thesis that the education policy of 1995 is outdated. It needs changes to progress over time and with global competition, and thus, enable young people to learn new information and skills for the world of work (Hearn and Bridgstock 2012). However, rural respondents pointed to particular factors affecting those young people who choose to leave rural areas. The education system, for example, could adopt informal learning strategies that recognise traditional up-bringing and guidance so as to eliminate conduct problems (e.g. early pregnancies, HIV/AIDs victims, truancy and drop outs). As Abrams (2009) argues, this controversial and anti-social behaviour brought by outside forces leads most young people to failure before their first day to school (Abrams 2009, 1-10). Some respondents believe that some teachers' incompetency has led to the steady deterioration of education. Most respondents mentioned the 'Education for All' program as an aspect that has contributed to the challenge – with a focus and priority on quantity not quality in the education system. The current education system in Tanzania was inherited from the British, and has strong western education methods that encourage most of the educated young people to value 'white collar jobs' in cities as opposed to self-employment. The feelings of many respondents are that a change of great magnitude that can challenge the outdated ideology is needed in the entire education policy, system and framework.

There are other rural-specific issues. First, there is a lack of infrastructure in the form of halls, exhibition spaces and the like, as well as a lack of facilities for cultural tourism to make sustainable work possible in the rural settings. In fact, in addition to the lack of infrastructure, the promotion of cultural tourism and the scope and value of culture has made most young people not want to stay in villages to pursue cultural activities as their jobs. There is also a lack of local festivals, other cultural programs, and talent development opportunities, which motivate young people to move to towns where such activities are found, and to search for jobs. Second, most rural artists feel that a lack of funding to them is an obstacle to sustainable cultural careers in rural areas. Private institutions and companies mostly fund artists in the urban areas and not rural artists. Respondents reported that the Tanzania Culture Trust Fund (Mfuko) had helped them but its dependence on foreign support has seen the decline of its effectiveness in their eyes. There is also a lack of local grassroots implementation of policy in relation to *how* Traditional Cultural Expressions can be a source of creative careers. The implementation of such cultural policy at grassroots level, where elders still have knowledge of the finer elements of culture, is an important issue for rural respondents.

Hence, in summary, better infrastructure, relevant arts education, and local artist funding, and better marketing of local products/goods could all support young people to consider local careers. There is a role for creative experts to make cultural activities relevant to young people in rural settings. This will require the political will of lawmakers. Better IP protection and documentation of artistic and cultural artefacts as a means of preserving the wealth for the young generation could be achieved by some level of support for museums and galleries at the village level. I argue that these ideas can be used to develop targeted interventions aimed at an effective integration of traditional cultural expressions and arts education in the learning processes for young people's future and better lives in rural areas. Related to this, adequate budget allocations are compulsory to support arts education, and attain successful education in the 21<sup>st</sup> Century to support learners' invention and personal creativity, to build the knowledge and skills relevant for young people's lives, and to promote a creative workforce for young people in Tanzania.

### **7.3.2 Education and cultural policy: Identification of skills embedded in cultural capital of young people in Tanzania (RQ 2)**

The question of identification, measuring and profiling the current and future skills embedded in the creative capital of young people in Tanzania was highly supported by the current study. However, most respondent's feelings were that parents, the government and the society have ignored nurturing the creative skills of young people, promoting creative jobs and putting clear opportunities in the creative industries for talented young people to see and join the creative industries and creative jobs of their interest. Hence, most respondents pointed out that those talents are lost, and illustrated this by saying that good musicians have become politicians, good actors have turned to driving, and the best designers have opted to join vendors 'Machinga' (style of life) so as to earn their living.

The findings of this study have shown a number of important implications for future practice; these include but are not limited to the integration of computer and video-games into the learning profile so as to help in identification, measuring and profiling young people's interests and talents. Respondents insisted that schools should aim to, and be engaged in, preparing young people for better future lives. Put another way, schools must deliberately find ways to try to cultivate young people's creative and innovative thinking due to the fact that the 21<sup>st</sup> Century values knowledge and skills that can be employed in their out-of-school day-to-day

lives. Hence, recent evidence suggests that the way young people or ‘students play and learn today is the way they will work tomorrow’ (Shapiro 2014, 1).

Responses to Research Question 2, and the theme based on students’ passion as pathways to literacy and employment, suggest that while education policy and the integration of arts education in the learning profile have largely been ignored in the education system in Tanzania, there has been a wide-spread failure in life for most marginalised young people due to the lack of a systematic way for fostering the identification and nurturing of that ‘which the person was born to do’ (Simons, Irwin and Drinnien 1987, 1). The prevailing situation in Tanzania sees young people facing the challenge of developing their creativity in the learning environment. The summative evidence from this study suggests the following:

First, there is a need for developing a systematic method for the identification of young people’s skills, what they need to learn, and strategies to enhance their self-actualization.

Second, due to an insufficient understanding of the implementation process and the role of parents, the family, school and the entire society (e.g. the birth to work model, Figure 2.3), most of the marginalised young people face challenges in life and survival in society and the labour market.

Third, cultural expressions, values, identity and high-impact arts education could be integrated to enhance the learning and teaching environment for the promotion of a creative workforce for young people. Other useful interventions would be to improve ICT literacy (e.g. media/video/digital games) via in-service training for teachers. Support for the learning and teaching environment could also be enhanced, through providing incentives to teachers and improving curriculum support materials for effective learning (Delors 1998, 33).

I argue that cultural and education policy must help talented young people in a practical way to pursue further studies,— through formal and non-formal education systems – and help them in meeting their goals in life. In that regard, education for young people should not be based on theory, confined to text books and passing examinations; instead it must integrate the practical part that goes with the identification of creativity and innovation within learners. I further argue that this is the best way to prolong the current and future potential in youth, to promote the creative workforce and make young people engage in their works professionally, and finally, to exploit new business opportunities for the betterment of their future lives.

### 7.3.3 The relationship between the creative sector and structure of public policies (RQ 3)

With regard the role of cultural policy, Tanzania's cultural policy document was inaugurated on the 23<sup>rd</sup> of August, 1997. Since then, no further steps have been taken in either developing a strategic plan or framework for the purpose of its thorough implementation, or any monitoring and amendment due to people's needs and changes that have occurred, including the growing of the "cultural web" (Clammer 2005; Throsby 2008b, 228-229). Furthermore, the results of the research indicate that the majority of respondents are not aware of the policy, and there is a lack of coordination with other ministries and institutions in cultural matters. Given the view that the world is in a creative economy era, the vast majority of respondents argued that Tanzania needs to develop its own cross-cutting policies (e.g. cultural, educational and industry policy), and not waiting for international organisations to impose their directives. For example, there is a definite need for accommodating not only *arts and culture* in the policy, but also embedding *design, media and communications* to promote the creative economy and creative workforce for young people in Tanzania.

Public policies and support for artistic careers in Tanzania is another thematic area to emerge in respondents' answers to Research Question 3. The data indicate three distinctive dimensions related to the theme: (1) what public policies in place support artistic careers; (2) how artistic careers are placed in public policies; and (3) who supports artistic careers in Tanzania.

This study has found that there are well-articulated policies under government ministries that support artistic careers. For example:

- Education and Training policy (1995) (MoEVT)
- Cultural policy (1997) (MIYCS)
- National Tourism policy (1999) (MNRT)
- Cultural Heritage policy (2008) (MNRT)
- National Employment policy (2008) (MLE)
- Sustainable Industries Development policy (1996-2020) (MITM)
- National Trade policy (2003) (MITM)
- Small and Medium Enterprises Development policy (2003) (MITM)
- Enterprise Wide Rich Management Policy and Framework (2011) (MITM).



However, the findings show that most of the policies are not well-implemented or monitored, are out-dated (by more than 5 to 10 years) or need a review, lack planning and a framework established for the purpose, and are never known to stakeholders. Despite having these (creative careers related) policies in place, most respondents felt that artistic careers were not well placed in all of the above-mentioned policies, and therefore, a review is needed to have policies that unify the creative sector.

The third major finding related to Research Question 3 is that it is the central government with relevant ministries and institutions under the ministries (e.g. as immediately above), local governments and the private sector (Wizara ya Elimu na Utamaduni 1997, 56-59), that need to be mobilised to enliven the relationship between the creative sector and structure of Tanzania's public policies. In fact, many of the respondents (as stakeholders) were not aware of the existence of some of the institutions and their functions in relation to how they assist creative careers in Tanzania.

In general, therefore, it seems that:

- There few links between policy making and stakeholders' participation in decision making and action.
- Some of the creative experts involved in the sector do not understand the role of cultural policy in the promotion of the creative workforce, nor how to mobilise stakeholders with all these relevant instruments for the sector's growth and promotion of the creative industries in Tanzania.
- There is no clear inter-ministerial coordination to connect policy making, planning, programming and establishment of a framework for policies that cut across ministries for systematic implementation and positive outcomes.

However, I also argue that, over and above such initiatives and support, what matters most is the self-actualisation of creative artists. Their prosperity in the industry depends most on the following: each understanding their needs; accepting the responsibility of meeting their goals; sticking to creativity and innovation for their success; and finally, staying flexible in relation to changes that occur due to time and environment. In other words, artists and creative workers have to take responsibility for their future: they must have a focus and believe that they can

prevail (Reid 1999, 441-444), instead of waiting for the government to do everything while they complain.

### **7.3.4 The extent to which the education system has inspired youth to discover and improve their creative talents in Tanzania (RQ 4)**

This thesis has argued that the building of creative career pathways in all dimensions starts with adapting what is in place, and then, adding new programs and services. As a result, creative artists as individuals get a chance to advance smoothly to the next level of education and employment (Jenkins and Spence 2006, 2). Equally, this study has argued, that arts education for young people has an impact on (1) their talents and aspirations, (2) their educational or academic level, and later, (3) their ability to identify existing opportunities and career development pathways. However, the current study identified some existing limitations and challenges in the creative career pipeline in Tanzania.

First, there are challenges in Tanzania related to acquiring knowledge and technological advancement (Hearn and Rooney 2008) that affect and bring about some ‘changes in creative work patterns’ (Pringle and Mallon 2003, 841). Second, there is a lack of creative career research, which could inform the development of a local creative career narrative, which, like a story, has a beginning, a middle and an end (Cochran 1990, 71-73). This seems basic, but in Tanzania, young people simply do not have this career narrative in place, and hence, they do not take the necessary steps to build creative careers. Third, there is a parallel threat to *boundary-less theory*: it is seen to be applicable only to a minority (Pringle and Mallon 2003, 850). This would mean that more open (i.e. boundary-less) career paths, would not be included in career discourse in Tanzania.

This thesis has argued for the promotion, preservation and adaptation of traditional cultural expressions. Hence, it has been argued that cultural expressions articulate identity and values, inform contemporary creative capital, and could provide a pathway into the creative workforce for young people. For example, festivals make people work together, preserve cultural values, entertain and create jobs. Artistic competitions and awards are career signals that are ‘multi-dimensional in nature and frequently interpreted in the scope of someone’s past experience’ (Jones 2002, 209-224). Indeed, these elements help young people to see, touch, explore, imitate and compete, as they grow, and as cited previously, ‘art that grows with time never gets old’

(Chikawe 2013). Thus, these processes offer a way to ‘reconvert cultural capital’ (Canclini 1992, 31).

Cultural tourism provides economic, social, environmental and cultural benefits (Ministry of Natural Resources and Tourism 1999, 6-14). For example, it generates revenue, foreign currency and the GDP (*economic benefit*), enhances creative jobs, and provides recreational opportunities for locals and foreigners as tourists (*social benefit*). Cultural tourism also assists in promoting and developing ecological and environmentally friendly tourism forms (*environmental benefit*). It encourages people to engage in manufacturing products that reflect their cultural and artistic heritage and richness (i.e. baskets, paintings, beads making, woods carvings and musical instruments). In conjunction, research, arts education and training are vital components in the promotion and preservation of cultural expressions (*cultural benefit*).

However, this study argues that despite Tanzania ratifying the heritage-related UNESCO conventions, no tangible efforts have been made by the government to promote or preserve the artefacts, for example, by doing mapping and documenting, or taking deliberate initiatives to recognise the cultural goods and services that boost the society’s identity, values and meaning. This thesis therefore recommends more exploration of the ways in which cultural tourism could be further developed so as to provide career identities for young people in Tanzania.

### **7.3.5 The promotion of creative workforce and nurturing young people’s creative capital (RQ 5)**

To reiterate, creative career narratives and nurturing talents is an important aspect for the promotion of the creative workforce for young people. As Bainbridge suggests, ‘the world needs creativity to cope with and solve a myriad of problems’ (Bainbridge 2014). This simple reality underlies the idea of the creative workforce as an expanded domain, including arts careers but expanding into other sectors. It has been suggested that ‘nearly one-third of the future workforce will be identified within the creative workforce’ (McWilliam, Hearn and Haseman 2008, 248). Therefore, the nurturing of creative talents of young people through education and training is of vital importance, so as to ‘yield long term benefits’ to young people (Hearn, Roodhouse and Blakey 2007, 22).

The relevance of creativity and the creative workforce is clearly supported by the current findings. This was noted in the qualitative data from the interviews and focus groups: it was

felt by many respondents that everybody is gifted (has creativity as an innate gift) (Vernon 1989, 93) but what remains as a challenge is how to nurture the talents. This thesis indicates that there is the lack of:

- understanding of the value of TCEs as an identity and cultural resource for promoting creativity and creative careers for young people
- a well-developed education policy and systems that integrate TCEs in the learning profile of all Tanzanian youth
- cultural research and idea testing (Bainbridge 2014) with young people, so as to boost their creative thinking and problem solving as a link towards the promotion of a creative workforce.

This research has thrown up many questions about the need for further investigation in this area of creative careers and nurturing talents. For example, this study suggests establishing a focus, best practices and strategic ways of informing parents, schools and the entire community about understanding and performing their roles in nurturing young people's creative talents. In relation to employment and creative career promotion in Tanzania, this research has found that, generally, most young people in Tanzania are engaged in so-called *boundary-less careers* (Bridgstock 2011, 13-14) in the creative industries. For example, most of the 57 respondents are engaged in creative careers as their day-to-day activities and paid work. However, the results of this study indicate that 74% of the respondents (three quarters) fall under the *low wage category* (minimum wage that does not exceed 300 Tanzanian shillings per month), while only 8% fall into the *high wage category* of more than 1,000,000 Tanzanian shillings and above. Two possible explanations for the tendency toward low wages for creative workers are the rampant piracy and poor enforcement of Copyright and Neighbouring Rights law in Tanzania (RAP and BEST-AC 2007, 1, 2013), and the lack of adequate ways for nurturing the young people's skills, including a well-established creative jobs infrastructure, well-articulated funding models, entrepreneurship skills and arts education and training opportunities.

An implication of these findings is that young people need to develop a clear view of what they want and work hard to achieve their goals in life, and the government, through creative experts, should have adequate plans to make culture accessible (Laaksonen 2010, 7-8), (e.g. the Tanzania Development Vision 2025). These changes would then contribute to the promotion of a creative workforce and alleviate young people's employment challenges.

### **7.3.6 Future policy and program interventions to enhance Tanzania's creative workforce (RQ 6)**

Throughout the results of this study, most respondents clearly supported the idea that policy makers must take deliberate initiatives by making changes in future policy and program interventions related to the promotion of a creative workforce for youth in Tanzania. Both the quantitative and qualitative results suggest that the government must harmonize public policies to give priority to youth issues, and integrate young people's aspirations (voices), including high-quality and relevant education to improve the 'quality of their artistic creations' (Canclini 1992, 32). Using the results of this investigation, I argue that the thorough integration of TCEs in arts education needs to be given further consideration as a way to help young people achieve bright futures and keep them abreast of the UN initiatives – because 'the future we want includes culture' (UN's Rio + 20 Conference 2012, 1-49). The seven key aspects of future policy and program interventions highlighted by most respondents can be listed as follows:

- strengthening of arts education and training through informal, formal and non-formal types of education
- incorporating entrepreneurship skills for learners and local creative artists
- amending and thoroughly enforcing copyright and neighbouring rights law
- enhancing the marketing of the arts and culture, incorporating creative goods, activities and services
- establishing well-structured funding and start-up capital opportunities for creative artists
- enhancing qualifications and employment opportunities for artists in the private and public sectors (embedded careers)
- ensuring that the government and the ministry concerned with culture make deliberate efforts, from grass roots to national levels, to have well-versed cultural experts who effectively implement their role as creative experts.

Because this RQ is really the summation of practical recommendations for the whole thesis in terms of future policy and program interventions, the following seven sub-sections (7.3.6.1 to 7.3.6.7) provide a somewhat more detailed overview of results in pursuit of the development of Tanzania's creative workforce.

### **7.3.6.1 Arts education and training**

The evidence from this study's results and literature review suggest three basic reasons that strengthening arts education (education in and through art) in formal education, informal and vocational education and training is a positive action.

First, arts education informs and could act as a vehicle to pass on Traditional Cultural Heritage or TCEs to young people, and boost their creativity and innovation. Additionally, it influences them on both their academic and personally targeted initiatives based around creativity and innovation (Bamford et al. 2009, 21). Nevertheless, this thesis has argued that TCEs have been a victim of western education, and now, globalisation has turned out to be a social threat that can lead (most developing countries and Tanzania) to an evolution of a society that is confused about its own identity (Nyerere 1962, 3; Ralapanawe 1998, 12). The findings of this study suggest that to rescue Tanzania from this problem, the following strategies need to be adopted: TCEs must be integrated into arts education and training; and assistance must be given to creative artists in funding, marketing of their goods, activities and services. Furthermore, artists need thorough education in how to upgrade the quality of their products or value chains and boost SMEs. Most importantly, documentation or the establishment of local and national databases to preserve the wealth of cultural heritage is an essential aspect for the sustainability and transferring of knowledge and skills embedded in TCEs to young people in Tanzania.

Second, arts education (education in and through art) influences and enables young people to gain access to and enter fully into everyday life. Hence, it emerges as one of the short-term objectives that any school and education system must adopt (Delors 1998, 15). The study findings suggest that the integration of TCEs in the national 'learning profile' (Tomlinson 2009, 28-34) could act as a tool for youth to learn other subjects' content, and foster creativity, critical thinking, memory and intellectual development (Delors 1998, 16-18; UNESCO 2012, 170). This integration could up-grade (1) the role of culture in development; (2) the value of cultural heritage; (3) the balancing of young people's creative talents (Bamford et al. 2009); and thus, stand as a basis for creativity, innovation and creative workforce promotion. TCE elements such as storytelling, folk poetry and riddles, when integrated in the classroom and national learning profile, could enhance young people's learning, nurture their skills and boost their critical thinking, communication, collaboration and creativity (Kay and Greenhill 2013, 1-8).

Third, arts education could nurture and create a bridge between a child from birth and his or her home environment, on one side, and towards adulthood through transitional periods across the young people's life span, on the other side. In fact, I argue that arts education inspires and shapes, and enhances the flexibility of young people to match labour and creative workforce demand and supply in their respective societies (Fitzgerald 2010, 2).

#### **7.3.6.2 Entrepreneurship skills for learners and creative artists**

The most obvious finding to emerge from this study is that the overall rationale for creative entrepreneurship seems to be a new discourse: the majority of respondents were not aware of it. The literature also indicates that creative enterprise 'is an emergent field of knowledge' (Brown 2007b, 126-127). Despite these findings, the results of this research postulate that arts education and entrepreneurship are not entirely new aspects in Tanzanian education and cultural policies. To illustrate, arts education and entrepreneurship appear in the 1995 education and training policy and the 1997 cultural policy, respectively (Ministry of Education and Culture 1995, 9, 1997, 18-20).

In that regard, the present study provides additional evidence with respect to these challenges that face the creative enterprise discipline:

- There is lack of enterprise teaching and knowledge at all levels of education in Tanzania.
- There is lack of appropriate pedagogical methods, research and materials for an effective teaching and learning environment.
- Most creative entrepreneurs face challenges of funding, marketing of their products and networking, including a lack of understanding about the value chain of their products and IP awareness.
- There is a lack of cultural planning and frameworks that incorporate creative entrepreneurship in social economics and act as a tool for development of the local population, that is, a tool for the promotion of the creative workforce and sustainable life for the young people in Tanzania.

I argue that the creative enterprise education has to provide young people with opportunities to acquire skills in production, services, creative entrepreneurship, and business management for their personal development and so that they may have sustainable careers. In that regard, future

policy and program interventions must accommodate well-stipulated ways of promoting creative entrepreneurship skills to equip young people with the right skills for the betterment of their future and the country's economic development.

#### **7.3.6.3 Copyright and neighbouring rights law amendment and enforcement**

The results of this study in relation to Copyright and Intellectual Property Rights (IPRs) aspects show that the current Copyright and Neighbouring Rights law number 7 of 1999 is outdated. In addition, its enforcement is not adequately achieved (RAP and BEST-AC 2007, 2). As a result, a good number of challenges face the creative industries sector. These include, but are not limited to, rampant piracy of creative works and lack of awareness of the existing law as it relates to most arts and cultural stakeholders, law enforcers (such as the police force) and government. Worse still, the findings show that despite the existing law having some weaknesses, no deliberate initiatives have been taken by the government organisations to amend the law since 2006 when RAP and BEST-AC research and review reports were presented to the Ministry concerned (RAP and BEST-AC 2007, 2013).

The results of that investigation show that the creative industries sector is growing fast in Tanzania, and it has the potential for employment opportunities for young people and high prospective income generation. However, it seems possible that there is a lack of understanding about the importance and value of copyright-based industries on national economies, a lack of 'political will' (Shule 2010), a lack of understanding of the sector's contribution to GDP, and a lack of creative workforce opportunities for young people in general (RAP and BEST-AC 2007, 2013).

This study argues that unless the government elect takes deliberate initiatives to strengthen the current Copyright and Neighbouring Rights law and have effective enforcement mechanisms, a dream of better lives for most young creative artists will not be attained, and thus, foreign investors will also not be willing to come and invest in the creative industries in Tanzania.

#### **7.3.6.4 Arts and culture marketing**

The findings of this research support the idea that 'strategic marketing' (Kotler 1997, x) of creative goods, activities and cultural services is one of the best ways of promoting a creative workforce, the creative industries and 'cultural economics' (United Nations 2008, 11). The economic viability of the arts and cultural activities, goods and services supports 'cultural



actors' in the creation of more employment opportunities. These cultural actors include, but are not restricted to, cultural producers (i.e. designers, local fine artists and performers, architects and others who produce cultural products), cultural intermediaries (e.g. individuals and organizations engaged in communication and distribution of the products) and consumers of the cultural products (Venkatesh and Meamber 2006, 4-5).

In general, therefore, it seems that the ramification of creative industries and the 'dynamism of markets' (Cunningham et al. 2008, 71-73) within cultural economies, needs to be accentuated for future public policies and program interventions so as to enhance the creative workforce, improve the lives of young people, and most importantly, to encourage them to take part in enhanced creativity and innovation, wealth creation and the creative industries value chain.

In fact, the current study findings suggest three main implications for policy and practice.

First, the central government, local governments and the private sector and related organs (mentioned in Chapter 6 section 6.5.2 of this study) must come together and draw up a plan of action with a framework for the purpose of equipping cultural actors (i.e. art managers, art association leaders, arts foundation directors, consultants, artists themselves, marketers, educators within the arts and students) with relevant 'marketing philosophies and methods' (Kotler 1997, x). The act of equipping cultural actors with new marketing techniques, including networking, can drastically improve the impact of the creative workforce and creative industries sector. In any case, a change in marketing of the arts is needed because this study has found that marketing of the arts and culture in Tanzania is currently conducted in old ways – for example, in a hawking or '*machinga*' type, 'used just as a survival strategy, or as a supplementary activity' (Mbonile 2008, 42).

Second, the government should take deliberate initiatives to bring about a transformation in the promotion and commercialization of cultural goods, activities and services by establishing a coordinating body or government agency for the revival, protection and promotion, and marketing of the creative industries. In this case, the present study has gone further by providing additional evidence with respect to the *Singapore Workforce Development Agency* (SWDA) (see section 4.8 and section 6.3.3) as a model for the promotion of the creative industries. Put another way, the government should learn how to better meet the needs of young people as active creative artists and cultural actors, and of specific stakeholders within the broader creative economy sector.

Third, a need to strengthen marketing research is another important practical implication that has emerged from this study's findings. Under certain circumstances, the current study has thrown up many questions in relation to an essence of examining and generating various sustainable ways of marketing cultural products, and establishing networking links and globally sustainable business partnerships for the benefit of creative artists. The results of this study show, for example, that the College of Business Education (CBE), Tanzania Bureau of Standards (TBS) and Tanzania Trade Development Authority (TANTRADE) are some of the foremost instruments as business support institutions and organizations. However, most cultural actors are not aware of either the organizations' existence or their role in supporting the creative workforce and cultural industries in Tanzania. It seems possible that these results are due to a lack of inter-ministerial coordination, and not having in place a broader well-articulated cultural policy for the promotion of creative industries in Tanzania.

I suggest that a reasonable approach for future policy and program interventions related to supporting the strategic marketing and the creative industries in Tanzania should go concurrently with amendment and thorough enforcement of the Copyrights and Neighbouring Rights Act of 1999. Indeed, without taking steps in amendment and enforcement of the Intellectual Property (IP) law, the promotion of the creative workforce and better lives for creative young people will not be attained.

#### **7.3.6.5 Arts funding and start-up capital to creative artists**

Research in this thesis indicates that in 1984 the Tanzanian government, with the support of the Swedish government, established the Tanzania Culture Trust Fund (TCTF), better known as 'Mfuko'. The focus of Mfuko was to enable the arts and cultural sector to strengthen its position through grant allocations. Because of an inability to gain external aid and the neglect and decreased financial support from the Tanzanian government and the private sector, Mfuko recently stopped assisting local artists. In general, it seems that this situation has caused funding disparities and prevented most local (village) artists from fulfilling their desire for a better life. This study's findings show that approximately 92% of local village artists (respondents to the survey) had never received any financial support from either government institutions or private organizations. In any case, this is a challenge to the development of the arts and cultural sector in Tanzania. Taken together, these results suggest that the Tanzanian government should deliberately seek the means to limit Tanzania's dependence on foreign aid, and therefore,

restructure the arts and cultural funding in the light of this positive TCTF lesson and experience.

The present study, however, makes several noteworthy contributions to the restructuring of arts and cultural funding, which includes these three main points:

First, the government, through the Ministry concerned with cultural matters, should undertake a broader, cross-national study to determine the best and most suitable funding model for the Tanzanian creative industries sector.

Second, the government must tackle this issue of restructuring the arts and cultural funding from a policy perspective, and include considerations of necessary legal processes. In addition, the funding programs must be mainly orchestrated and motivated by artists or the creative industries sector stakeholders themselves.

Third, the government has to draw a road map for the future of arts and cultural funding, and develop a draft proposal for well-stipulated arts and culture laws, with reference to the existing public funding policies. The law needs to incorporate provisions for language and arts education; arts and cultural funding; cultural heritage; democratic cultural rights; and the preservation and protection of the expressions of folklore.

I argue that to restructure arts and cultural funding and enact arts and culture law, the Tanzanian government and its law and policy makers must understand the creative industries value chain, have the political will to give arts and culture priority status, invite cultural actors to say what they want, and subsequently, invest in the creative industries.

#### **7.3.6.6 Embedded mode and creative career qualifications development**

It should be acknowledged that international research shows most creative workers are employed in an *embedded mode* (Cunningham and Higgs 2009, 192), but detailed mapping of the Creative Trident in Tanzania has been beyond the scope of this thesis. However, employing the *Creative Trident taxonomy* in Tanzania may be an appropriate way to promote the creative workforce as including opportunities for support workers and creative jobs in other sectors. This study argues that the suitability of employing the *Creative Trident methodology* in formally measuring and mapping creative employment and implications of creativity and innovation in Tanzania, informs and supports not only the creative industries, but also the

creative economy and the broader area of MDGs, MKUKUTA initiatives (poverty alleviation) in Tanzania, and Tanzania Development Vision 2025.

#### **7.3.6.7 The role of creative experts**

Needless to say, having well-versed cultural experts who effectively implement their role is an aspect of crucial importance. Without creative experts in the government system to carry out their responsibilities of formulation, implementation, monitoring and evaluation of cultural policy, the entire case of creative workforce promotion is weakened. However, the results of the current study show that too little effort has been applied to this issue in Tanzania, with the following results:

- Since 1997 there has been no link between the cultural policy implementation, the creation of its framework, and its broadening to consolidate the role of the government as the facilitator of the creative industries and creative workforce promotion initiatives.
- There is a lack of government understanding or recognising the role of (for example) District Cultural Officers as creative experts.
- There is a lack of ways to add or expose the creative experts (in the central government departments related to culture, related institutions and organisations and the private sector/NGOs) to the cultural and creative sectors' 'knowledge system' (Hearn and Rooney 2002, 23-26), and therefore, empower them as service workers (Bowen and Lawler III 1994).

The findings of this thesis suggest that developing creative experts in a professional manner needs to have a civic aspect to be in accordance with the best practice of effective cultural policy implementation. There is a need to build networks that add value and exchange experiences, and, as a result, this could assist in promoting creative industries and the creative workforce for young people.

I argue that the analysis contained within this section (7.3) and the entire Chapter 7, will serve to activate policy makers, law makers and enforcers, parents, teachers, the education and cultural sectors, artists and curriculum developers to design and implement interventions targeted towards young people. Moreover, the activation must be based around social change and innovation to generate creative workforce opportunities for youth and overcome barriers to the integration of TCEs in arts education and training. Indeed, this could become best

practice in the developing world as far as the promotion of the creative workforce for young people's sustainable development is concerned.

#### **7.4 Lessons learnt**

Reflecting on lessons learnt during the course of investigation as a researcher, my passion about the promotion of a creative workforce for young people in Tanzania has enabled me to do an assessment of three key topics:

- the objectives of the study as they appear in Chapter 1.3
- an identification and understanding what works, why and what challenges are involved in the entire process of promoting a creative workforce for young people in Tanzania
- how and why the research data gathering strategies went as planned, or where they went badly, and what was the problem.

To illustrate, the following comments are offered:

- *My need for and initial passion about the research topic:* As researcher, teacher, artist and arts administrator, I felt compelled to explore and assess the study objectives and the pressing issues that exist. Being passionate about the topic was an advantage and a factor that contributed to the success of the thorough implementation of the study, and as a result, I aimed for quality, and gathered *rich data*. As mentioned previously (see Chapter 1), being a Tanzanian citizen who has worked extensively in the field of education, arts and culture was an added advantage. I was well placed to gain access to respondents via my extensive networks, and most respondents regarded me as one of them and remained free to speak about their inner feelings. As Charmaz (2006, 17) contends, the initial research interest matters. I learnt that, taken together, the above situation helped me as a researcher to study the nature of reality and how, when, why and with whom respondents or creative artists decide to talk about their conditions or remain silent.
- *The overarching research design and framework (methodology):* In this paradigm, I learnt that the tools and methods used in the process (like questionnaires, focus groups and interviews) contributed to my success in the process from data collection to analysis. Though, to some extent, and in some areas, the pace of returning the questionnaires (for example), slowed down my effort. A few participants delayed or

could not return the documents; however, I managed to gather a good number of 57 questionnaires out of the 75 hand delivered in total from the five regions (Dar-Es-salaam, Mwanza, Dodoma, Lind and Morogoro) as the sample area.

- *Information stage:* It was fortunate that the invitation to participants in this research project was timely and adequate explanatory information was given in advance before holding the focus groups and interviews, and handing out the questionnaires. In that regard, most participants were motivated to take part whole-heartedly and willingly. This being social research, I considered important aspects such as language that reflects quantitative methods, accuracy, objectivity and ethics so as to make the research ultimately provide a balanced picture (Denscombe 2007, 5). I learnt that this contributed to the in-depth discussion from all focus groups and interviews because it was ‘the systematic and organised way to investigate’ (Gray 2004, 2; Sekaran 1992, 4) the phenomenon so as to hear participants’ feelings and probable solutions.
- *Timing and flexibility.* I learnt that these factors are crucial for a study’s success and they must be taken into consideration for the smooth running of a study. Problems may arise if a study is not well planned and if there is inflexibility in decision making at any stage of the study. Some tangible evidence I encountered (for example), was that I initially planned to attend Bagamoyo College of Arts festival (24th to 29th September, 2012), where I could meet with a good number of artists, exchange experiences and hear innovative ideas from them concerning strategies for the promotion of the creative workforce for youth in Tanzania. The timing went well and the outcome was positive and fruitful too. I was given the chance to present a paper on Thursday, 27th September, 2012 (related to the research thematic area), and afterwards held discussions with a good number of artists. There were two cases in which flexibility was required for the focus group discussions. In Mwanza, a discussion was scheduled on the 18 September, 2012, from 9.00 a.m. to 10.45 a.m., but unfortunately most of the participants (artists) early that morning were engaged in the Prime Minister’s tour in Mwanza. They went to perform at Mwanza airport and requested that I re-schedule our meeting to start from 11.45 a.m. Likewise, in Dodoma on the 1 October, 2012, the focus group participants requested a change of the venue for our meeting from City Council Hall to Mambo Poa

Youth Centre. In both cases, I agreed to the requested in changes and the issue was resolved. Both focus group discussions were held successfully.

## **7.5 Summation of Contribution to knowledge**

This study focused on examining and analysing this question: *How can understanding the relationships between culture, employment and education help Tanzania's young people to secure a place and survive in the creative workforce for the betterment of their future?* Through documenting participants' responses, their feelings and comments that emerged from the unit of data analysis and need for 'social change' (Nyerere 1985), the current study makes a contribution to the body of knowledge in five main ways.

First, there is no published work to date in Tanzania that systematically analyses the essence of integrating *Traditional Cultural Expressions* (TCEs) elements in the national learning profile (Tomlinson 2009, 28-34), and as a way of nurturing creativity and innovation and promoting the creative workforce for young people. Tanzania has to exploit and utilise fully the richness of the cultural expressions from the 126 ethnic tribes in the country. As mentioned in the literature review, an African adage says '*it is ignorance that makes the chick go to bed hungry while sitting in the bucket of corn*' (Ndugane 2010). Hence, the study emerges as the first independent project based on the promotion of a creative workforce with a creative industries approach to be conducted in Tanzania. In other words, it is a threshold study that makes an original contribution to knowledge through focusing on the promotion of creative workforce for young people, as further means of converting Traditional Cultural Expressions (TCEs) into cultural artefacts for life (Canclini 1992, 31; Goggin 2012, 14).

Second, this study may help the Tanzanian government to understand the need, as well as the rationale, for mapping and measuring the extent of the creative employment in the creative industries employing the '*Creative Trident methodology*' in Tanzania. This study has provided theoretical knowledge towards understanding the relationships between the three research domains (*culture, education and employment*) as key aspects in promoting the creative workforce. In that context, this study has perhaps provided some means of responding to youth unemployment challenges in Tanzania.

Third, the current study helps the government to see ways in which to invest in work-based learning competency (Nyerere 1985; Wills 2007, 225), rather than putting more effort on the

‘examination treadmill’ (Carberry 2013; Nyerere 1968, 1985). As a result, this thesis is a step to help young people to nurture their creative talents, and be well equipped with *life skills* and employability skills when they graduate in schools. I hope that this gives relief and answers to the cry of the ‘Zombies’ and the marginalised local young people (refer to Chapter 5 section 5.3.7). As a study of policy and practice, this research may provide insights for the reflection upon the introduction of a road map to facilitate the identification of young people’s creative talents, knowledge and skills they currently have. Furthermore, young people’s willingness to engage in the creative industries and the government, through the education and cultural sector, will help them to develop further skills and knowledge they need to pursue their life goals.

Fourth, this study contributes to re-visiting the social change philosophical approach of Mwalimu Nyerere (1962; Nyerere 1985): that is, to reconvert the cultural heritage and cultural capital (Canclini 1992) to improve the country’s creative economy development, instead of banking on foreign aid, and furthermore, to exploit more opportunities for young people’s sustainable future lives through creative workforce. This study advocates arts education as a powerful medium that young people can engage, and at the same time, can assist the society in reducing young people’s conduct problems (Ministry of Information Youth Culture and Sports 2013). Arguably, the integration of TCEs (in the arts education) in the national learning profile will help in shaping young people’s conduct and enhance parenting skills using a collaborative, practical, and problem solving approach (Gardner, Burton and Klimes 2006) between their parents, families, and also in schools and the entire community.

Fifth, this research makes a contribution to further debate around many issues, such as:

- arts education and training
- documenting the TCEs in Tanzania
- entrepreneurship skills promotion
- funding of the arts
- IP strengthening
- culture and technological advancement (ICT)
- young people’s unemployment challenges
- strategies for promoting the creative workforce with a creative industries approach as a solution to the prevailing situation.



## 7.6 Summation of policy implications

The findings of this study have a number of important implications that may be of interest for future policy and practice, including (1) investment in education systems, (2) concerted inter-ministerial action and (3) prioritisation of creative industries and creative workforce promotion. The following sub-sections explain these three policy implications in more detail.

### 7.6.1 Investment in education systems

This study has shown that most public policies are outdated and need to be amended. For example, the study findings show that the education and training policy of 1995 is in the process of amendment and has ‘to come with a lot of changes in the education system’ (Mchome 2014). However, an implication of these findings is that both the learning and teaching environment and quality of education must be taken into account when these changes are to be made. There is a definite need to equip young people with adequate knowledge and skills relevant for the 21<sup>st</sup> Century knowledge economy and world of work (Hearn and Bridgstock 2012, 116; Hearn and Rooney 2008). Arguably, that could be a better intervention than the new education policy, which seeks to prioritise examination results through campaigns like ‘*Big Results Now*’ (BRN) (Kawambwa 2014). Moreover, one example from my research is that over 60% of candidates in 2012 failed the National Form Four Examination (see Chapter 5 section 5.3.7); one implication of this is the possibility that Tanzania has only a few good schools and many bad schools, with a vast number of children badly taught (Fleming 2008, 12; McClure 1986, 9).

Another important practical implication that emerged from the literature review and research findings was that the Tanzanian public has negative attitudes towards the education system generally and public schools, but not towards private schools (Bwenge 2012, 175). To illustrate, the implementation of the *Education For All agenda* (EFA) (see Chapter 5 section 5.2 about the scope of arts education and education policy in Tanzania) has contributed to the emerging of many public primary schools and public ward-level secondary schools nicknamed by the local people in Kiswahili ‘*asante kayumba*’ schools ((Bwenge 2012, 175). That means ‘*thank you Kayumba*’ schools (my translation). Its implication is that the existing oversubscribed schools do not have a conducive learning environment: each classroom is occupied by many students and has insufficient learning and teaching materials (Bwenge 2012, 175; HakiElimu 2007, 10-11). A great number of Tanzanian children in both rural and urban

areas go to these public schools, and thus, people give ‘thanks’ simply because their children have a place to go for their studies.

Within the same country, there are these very basic public schools, on the one hand, and on the other, emerging English-medium schools (private schools) that have conducive learning and teaching environments, but ‘have high price tag and are for the few well-to-do families that can afford to send their children’ (Bwenge 2012, 175). Indeed, the poor families and the marginalised young people feel that the education system has declared their children failures before registering them to public schools; the children feel the society has ignored them and put them on ‘the path to failure before their first *day*’ (Abrams 2009, 1-6) in such public schools.

A concerted approach to tackle this issue would be for the government to invest more in the education system. Based on the findings of this study, I believe that such an initiative would reduce the number of children who drop out of education, and give room for bright and talented young people from poor families to get full support from the government to proceed with further education. Being an economically strong country requires the best education and training policy and well-implemented strategic systems (Kickbusch 2001, 290; Rosencrance 1999, xv).

#### **7.6.2 Concerted inter-ministerial action**

The evidence from this study suggests that public policies should be harmonised, and address the inter-ministerial actions (United Nations 2008). Furthermore, budgeting and strategic plans or mechanisms for the implementation of cross-cutting issues related to (for example) arts and culture, creative economy, and creative workforce promotion in Tanzania must be well articulated for the sake of promoting the creative workforce for young people’s future sustainable employment. A policy implication of these actions is that it may be possible to reduce the duplication of cultural activities in various ministries and observe a systematic budgeting and allocation of resources, staffing, and arts and cultural sector building.

#### **7.6.3 Prioritisation of creative industries and creative workforce promotion**

There must be new strategies that the government employs to invest heavily in ‘*culture first*’ (UNESCO 2013; United Nations, UNESCO and UNDP 2013) for economic development, creative jobs creation in the labour market and the broader creative industries for young people’s sustainable development. Although much is unclear about how to tackle youth unemployment, as a national challenge, what is certain is that the implications of the current

research project have outlined a number of important strategies. Likewise, this study has described some interventions aimed at promoting the creative workforce for young people in Tanzania, and as a key to youth unemployment challenges.

### **7.7 Way forward and areas for further studies**

To extend the understanding of the essence and the broader perspective of promoting the creative workforce for young people in Tanzania with a creative industries approach, this study suggests that further studies may concentrate on aspects such as identifying, mapping, documenting and creating a TCEs inventory, incorporating local databases of the 126 ethnic tribes in Tanzania. These databases could be linked to the main national database or ‘National Grid for learning’ (Bentley and Kimberly 1999, 84), museums, websites, and create, for example, video games to assist young people to learn and share the traditional knowledge and skills embedded. As Mwalimu Nyerere points out, ‘I want it [the new Ministry of National Culture and Youth] to seek out the best of the traditions and customs of all of our tribes and make them a part of our national culture’ (Nyerere 1962, 4). Indeed, this would be a good way of preserving and promoting the cultural wealth and providing access to learners and creative experts, researchers, teachers and creative young people to get to know their cultural heritage, and thus, be able to make their own creations in an innovative way.

The current study has examined and identified some of the elements of TCEs (tangible and intangible cultural heritage elements) that can be integrated into the learning strategy (arts education) as a means of promoting creative jobs for young people. It is evident that the richness of creative expressions must be exploited, studied, analysed and documented for stimulating *cultural capital* within young people, preserving their identity and utilising the elements in their creative jobs for the betterment of their future. Best practices of inventory making of intangible cultural heritage at the local level up to the national level could be traced from Uganda – from the Acholi, the Alur, the Basongora and IK communities (UNESCO and Ministry of Gender Labour and Social Development 2013). Also instructive is the inventory of living heritage held in Port of Spain, Trinidad and Tobago (Trinidad and Tobago National Commission for UNESCO 2013).

The role of culture in development and cultural policy development, planning and implementation is also very important and warrants a study for the sake of promoting the creative economy and the creative workforce. Other studies could be done on the lives of young

people (from birth to adulthood), and how to support and nurture their creative talents, which has been initiated in this study. Additionally, it is useful to examine the best model of funding for the arts and culture in Tanzania. Most respondent's feelings were that there was a need to restructure the arts and cultural funding in Tanzania. For instance, in the literature review, Craik (Craik 2007, 1-2) identified four models of funding and OECD, Gordon and Beilby-Orrin (OECD, Gordon and Beilby-Orrin 2007, 31) proposed a model for public funding of the cultural sector. A detailed study is needed to come up with a substantial funding model that could assist in confronting the challenges facing creative artists and the arts and cultural sector in Tanzania.

Furthermore, I suggest that each of the emerging themes in the unit of analysis (see Chapter 4 and Chapter 7 section 7.1 and 7.2) is studied in more detail. For instance, aspects related to measuring creative employment through Creative Trident methodology, ways of IP strengthening, remunerations, creative entrepreneurship skills, embedded careers and creative industries, and the role of creative experts.

Finally, as most respondents suggested, there is a need to have a coordinating body for public policies related to culture due to its cross-cutting nature. It would be useful to conduct a study to establish a body responsible for, for example:

- harmonising public policies related to culture
- awarding qualifications to creative artists, in a similar way to the Singapore Workforce Development Agency (SWDA) (2003)
- encouraging networking for creative artists
- advertising creative job opportunities for young people to show them where their preferred work is available.

## **7.8 Conclusion**

To conclude, the philosophical inspiration of social change as expounded by Mwalimu Nyerere (1962, 1-3; Nyerere 1968, 1985, 45-52) underlines the importance of *culture, employment and education* (key domains of this study) in a range of contexts (see Chapter 2 section 2.2; Chapter 4, 5, 6 and 7). His *social change* philosophy in education rationalized 'education for self-reliance with a strong pro-poor population focus' (Nyerere 1967, 382-403; Wedgwood 2007, 3-4). The curriculum was based on the broader impact of learning and performance, and thus,

was intended to equip young people with ‘skills needed for self-reliance, rural livelihoods, and most important, for life’ [skills], which the majority of young people (Nyerere 1967, 382-392) experienced.

The current study produced results that corroborate Nyerere’s social change and education for self-reliance philosophy. Nyerere (1967) suggested that ‘the object of teaching must be the provision of knowledge, skills and attitudes which will serve the student when he or she lives and works in a developing and changing world’ (Nyerere 1967, 392-398). Nyerere (1967) also insisted on the integrated change in the way schools were run. He maintained that schools must become part and parcel of the Tanzanian society that practice ‘the precept of self-reliance’ (Nyerere 1967, 392-398), and in the future, be a real part of the country’s economy. I argue that in providing the best approach and solution to tackle this issue of social change and development of young people’s education, social life, financial gain and employment, creativity and innovation, Nyerere’s (1967, 1971; Nyerere 1985) pragmatic social change philosophy can be re-visited and implemented in light of contemporary challenges.

Arguably, the analysis contained within this thesis serves as a guideline to activate policy makers and development planners, creative experts and teachers, local creative artists and parents to develop, and integrate the traditional knowledge and skills in the education and training discourse. Furthermore, it should inspire Tanzanian educators to implement and value young people’s learning and performance (Nyerere 1985, 45-52) as part and parcel of life. The challenge is for the Tanzanian government and the entire society to reconsider thoroughly Mwalimu Nyerere’s social change philosophies and relate them to changing 21<sup>st</sup> Century ‘knowledge complexities’ (Hearn and Rooney 2008, 1-5) and current unemployment challenges to create better lives for young people, via the promotion of creative workforce and the creative economy in Tanzania.

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## Appendices

### Appendix 1: Questionnaires

#### QUEENSLAND UNIVERSITY OF TECHNOLOGY (QUT)

#### CREATIVE INDUSTRIES FACULTY

#### QUESTIONNAIRE

(These questionnaires were distributed to arts workers within Dar-Es-Salaam, Mwanza, Dodoma, Lindi and Morogoro regions in Tanzania).

##### A: Personal particulars

1. Gender .....
2. Age .....

##### B: Information on creative workforce

3. Which of the following groups does your artistic work belong (**TICK ONE**)
  - ☐ a) Visual arts
  - ☐ b) Music
  - ☐ c) Performing arts (Drama, acrobatics, traditional drumming/dance)
  - ☐ d) Film industry
  - ☐ e) All above
  - ☐ f) Other (specify).....
4. What are your main activities (**TICK ONE**)
  - ☐ a) Artist and leader
  - ☐ b) Artist
  - ☐ c) Promoter within the cultural and creative industries
  - ☐ d) Business (creative entrepreneur)
  - ☐ e) All above
  - ☐ f) Other (specify).....
5. Are you doing that job as: (**TICK ONE**)
  - ☐ a) Full time
  - ☐ b) Part time
6. How long have you been doing that job (**TICK ONE**)
  - ☐ a) Below one month to six months

- ☐ b) 7 months to 2 years
- ☐ c) 2 years to 5 years
- ☐ d) 5 years to 10 years
- ☐ e) 10 years and above
7. On average in which category is your monthly income from the artistic related works only (**TICK ONE**).
- ☐ a) Below Tanzania Shillings 100,000
- ☐ b) Between Tshs. 100,000- 300,000
- ☐ c) Between Tshs.301,000- 600,000
- ☐ d) Between Tshs.601,000- 1,000,000
- ☐ e)Above Tshs,1,000,000
8. Is there any financial support/funding you get as an artist to support your work? (**TICK ONE**)
- ☐ a) YES
- ☐ b) NO
- ☐ c) Other (specify).....
9. What is your education standard (**Please tick the highest level achieved**)
- ☐ a) Primary
- ☐ b) Secondary
- ☐ c) Diploma
- ☐ d) Tertiary
- ☐ e) University
- ☐ f) Other (specify).....
10. What art subjects did you learn in your formal education? (**TICK ONE OR MORE**)
- ☐ a) Drama
- ☐ b) Dance (traditional)
- ☐ c) Music
- ☐ d) Painting
- ☐ e) Sculpture
- ☐ f) Digital arts
- ☐ g) Drawing
- ☐ h) Craft
- ☐ i) Design

- ☐ J) Film
- ☐ k) Other(s) (specify).....

11. What are your feelings, rating and comments on the current education system in relation to the growing number of primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania? **(Please write your comments)**

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12. Please place a “**TICK**” in an appropriate column to show whether in general you agree or disagree with the following statements:-

Statement	Strongly agree	Agree	Disagree	Strongly Disagree
a) Most young people in Tanzania have no access to arts education at primary and secondary school level.				
b) Cross-cutting policies in Tanzania should be revisited to respond to the challenge of today's world for the betterment of young people's life.				
c) Most young people are involved in creative activities in the informal sector of economy in Tanzania.				
d) The current education system can offer skills and knowledge relevant to professional participation in creative industries sector.				
e) There is a disconnection between education system and cultural life for young people in Tanzania.				
f) The Tanzania education and cultural policies are well known to most young people in the country.				
g) The promotion of creative workforce to young people can be realised through collaboration between various ministries in Tanzania.				
h) The promotion of creative work to young people has to be reflected in the national education system at different levels of training (formal/informal and non-formal).				

Statement	Strongly agree	Agree	Disagree	Strongly Disagree
i) Arts education in Tanzania has contributed to positive changes in education policy				
j) Most creative artists' have been seen negatively with the society				
k) The Tanzania cultural policy is not well known to most Tanzanians				

13. What do you say about Tanzania's current education and cultural policy in relation to the promotion of creative workforce to young people in the country? **(Please write your comments)**

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**THANK YOU FOR YOUR PARTICIPATION**

### **Kiswahili translation of Questionnaire for arts workers (HOJAJI)**

#### **A: Taarifa binafsi**

1. Jinsia: Ke/Me

2. umri.....

B: Taarifa ya kazi katika tasnia ya ubunifu

3. Ni aina ipi ya kazi ya sanaa uifanyayo kati ya hizi? **(Weka (V) moja )**

- ☐ a) Sanaa za Ufundi
- ☐ b) Muziki
- ☐ c) Sanaa za Maonesho(Maigizo, sarakasi, ngoma, dansi/unenguaji)
- ☐ d) Filamu
- ☐ e) Yote hapo juu
- ☐ f) Mengineyo( yataje).....

4. Ni shughuli ipi ya msingi uifanyayo kati ya hizi? **(TIKI MOJA)**
- ☐ a) Msanii na kiongozi wa sanaa.
  - ☐ b) Msanii
  - ☐ c) Mkuzaji wa sanaa kwa ujumla
  - ☐ d) Mjasiriamali katika sekta ya sanaa
  - ☐ e) Yote hapo juu
  - ☐ f) Mengineyo (Yataje).....
5. Je, unaifanya hiyo kazi : **(TIKI MOJA)**
- ☐ a) Muda wote (kazi ya kudumu)
  - ☐ b) Kazi ya muda/Ziada tu
6. Je, ni kwa kipindi gani umekuwa ukiifanya hiyo kazi **(TIKI MOJA)**
- ☐ a) Chini ya mwezi mmoja hadi miezi 6 tu
  - ☐ b) Kati ya miezi 7 hadi miaka miwili
  - ☐ c) Kati ya miaka 2 hadi miaka 5
  - ☐ d) Kati ya miaka 5 hadi 10
  - ☐ e) Miaka 10 na zaidi
7. Kipato chako kwa mwezi kutokana na kazi ya sanaa kwa wastani kinaangukia katika kundi/kiwango kipi kati ya hivi? **(TIKI MOJA).**
- ☐ a) Chini ya Shilingi laki moja kwa mwezi
  - ☐ b) Kati ya laki moja na laki tatu kwa mwezi
  - ☐ c) Kati ya laki 3 na laki sita kwa mwezi
  - ☐ d) Kati ya laki sita na million moja kwa mwezi
  - ☐ e) Zaidi ya million moja kwa mwezi
8. Je, kuna msaada wowote wa kifedha/ruzuku unaoupata kama msanii ili kuendeleza kazi yako ya sanaa? **(TIKI MOJA)**
- ☐ a) Ndiyo
  - ☐ b) Hapana
  - ☐ c) Mengineyo( Yataje).....
9. Je, kiwango chako cha elimu cha juu kabisa ulichofikia kati ya hivi ni kipi? **(TIKI MOJA)**
- ☐ a) Elimu ya msingi
  - ☐ b) Sekondari
  - ☐ c) Diploma/Stashahada

- ☐ d) Veta
- ☐ e) Chuo kikuu
- ☐ f) Mengineyo (Yataje).....

10. Je, ni somo au masomo gani ya sanaa ulifundishwa rasmi shuleni katika kiwango chako hicho cha elimu (**TIKI MOJA AU ZAIDI**)

- ☐ a) Maigizo
- ☐ b) Dansi (Asilia)
- ☐ c) Muziki
- ☐ d) Upakaji rangi
- ☐ e) Uchongaji
- ☐ f) Sanaa digitali( Digital arts)
- ☐ g) Uchoraji
- ☐ h) Sanaa za ufundi
- ☐ i) Mitindo (Design)
- ☐ J) Fiamu
- ☐ k) Mengineyo (Yataje) .....

11. Je, ni nini maoni yako kuhusu mfumo wa elimu uliopo nchini hasa ukitizama hali halisi ya ongezeko la wanafunzi wanaohitimu shule za msingi na sekondari na mfumuko wao wa kutoka vijijini na kwenda mijini kusaka kazi za kuajiriwa?(**Tafadhali andika maoni yako**)

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12. Tafadhali weka “**TIKI**” katika kisanduku chini ya maelezo unayoona yanalingana na swali au maelezo yaliyotolewa ili kuonyesha unakubaliana au hukubaliani na yafuatayo:

Maelezo	Nakubali sana			
		Nakubali	sikubali	sikubali kabisa
a) Wanafunzi wengi wa shule za msingi na sekondari hawafundishwi kabisa masomo ya sanaa shuleni				



<b>Maelezo</b>	Nakubali sana	Nakubali	sikubali	sikubali kabisa
b) Sera mtambuka kama vile ya elimu na ile ya utamaduni hapa nchini inabidi zitizamwe upya ili ziendane na kasi ya mabadiliko pia changamoto za maisha bora kwa vijana wetu hapa nchini				
c) Vijana wengi wanajihusisha na kazi za sanaa katika sekta isiyo rasmi (binafsi) hapa nchini				
d) Mfumo wa elimu Tanzania ulivyo unaweza kutoa maarifa na ujuzi mwafaka unaoendana na weledi katika kazi za sanaa na ubunifu nchini				
e) Kuna pengo kati ya mfumo wa elimu uliopo na mwelekeo wa maisha kulingana na utamaduni wetu na urithi kwa vijana wa Tanzania				
f) Sera ya Elimu na sera ya Utamaduni Tanzania zinaeleweka vema kwa vijana wengi nchini				
g) Ukuzaji wa sanaa na kazi za ubunifu vinawezekana ikiwa serikali na wizara mbalimbali vitashirikiana katika mipango na utekelezaji wake kwa dhati				
h) Ukuzaji wa sanaa na tasnia za ubunifu kwa vijana havina budi viwekewe mkazo na kutekelezwa kwa vitendo katika ngazi mbalimbali za mafunzo na elimu rasmi na isiyo rasmi nchini (formal/non-formal/informal).				
i) Elimu ya sanaa imechangia kiasi kikubwa katika mabadiliko ya sera ya elimu Tanzania				
j) Wasanii walio wengi wanaonekana watu dhaifu katika jamii				
k) Sera ya Utamaduni iliyopo haijulikana kwa wa-Tanzania walio wengi				

13. Je, ni nini maoni yako kwa ujumla kuhusu sera ya utamaduni na sera ya elimu iliyopo nchi, vinavyoweza kusaidia kuimarisha sekta ya sanaa pia ongezeko la kazi kwa vijana wetu katika sekta ya sanaa na tasnia za ubunifu hapa Tanzania? .....

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**ASANTE KWA KUSHIRIKI WAKO**

## **Appendix 2: Focus group questions**

For the focus groups, the researcher carried out the data collection activity in the following five sample areas: Dar-Es-Salaam at the National Arts Council Hall on 2 August, 2012; Mwanza on 18 September, 2012 at Gandhi Hall; Dodoma on 1 November, 2012 at Mambo Poa Youth Premises; Lindi on 9 November, 2012 at Ilulu Stadium, and Morogoro at Nunge Community Centre on 15 November, 2012. The participants discussed their opinions of: the current education system; their feeling on the arts and culture system in Tanzania; and the interrelated nature of the creative sector and Tanzania public policies. The focus was on ways in which to improve Tanzania's creative workforce for the betterment of the future for the youth in Tanzania. Some examples of questions that were asked by the moderator are:


1. What are your factors affecting primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania?
2. How has cultural and education policy helped in identifying, measuring and profiling the current and future skills embedded in the creative capital of young people in Tanzania, recognizing urban and rural differentiation?
3. What is the relationship between the creative sector and the structure of Tanzania public policies?
4. To what extent has the education system inspired youth to discover and improve their creative talents in Tanzania?
5. How has the promotion of creative workforce helped in nurturing the creative capital of youth (both male and female) in Tanzania?
6. What future policy and program interventions are recommended to enhance Tanzania's creative workforce?
7. How has the creative workforce contributed to the market production, employment opportunities and poverty alleviation initiatives in Tanzania?
8. What concrete measures have promoted the creative workforce to youth in Tanzania?

### **Appendix 3: Interview questions**

The researcher organized 19 voluntary participants for face-to-face interviews. Each interview lasted for one and a half hours and was audio recorded. The carefully selected participants included government officials, policy makers, law enforcers, planners, and decision makers within government ministries, institutions, departments, and related agencies within the arts and cultural sector. These contributed well to a discussion of the issues concerned. Sixteen interview were from Dar-Es-Salaam, two from Bagamoyo and one from Mwanza. During the interview sessions, participants discussed aspects of educational and cultural policy in Tanzania addressing questions such as:

1. What are factors affecting primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania?
2. How has cultural and education policy helped in identifying, measuring and profiling the current and future skills embedded in the creative capital of young people in Tanzania, recognizing urban and rural differentiation?
3. What is the relationship between the creative sector and the structure of Tanzania public policies?
4. To what extent has the education system inspired youth to discover and improve their creative talents in Tanzania?
5. How has the promotion of creative workforce helped in nurturing the creative capital of youth (both male and female) in Tanzania?
6. What future policy and program interventions are recommended to enhance Tanzania's creative workforce?

## Appendix 4: Sample Participant information sheet

 <b>Queensland University of Technology</b> Brisbane Australia	<b>PARTICIPANT INFORMATION FOR QUT RESEARCH PROJECT</b> – Questionnaire –
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**Practical linkages between cultural policy and education policy in promoting creative workforce to youth in Tanzania**

QUT Ethics Approval Number 1200000148

**RESEARCH TEAM**

**QUT Creative Industries Faculty**

Principal Researcher: Charles Enock Mulimba Ruyembe – PhD Student

Associate Researchers: Professor Greg Hearn – Principal Supervisor – Director Commercial Programs

Dr Ruth Bridgstock – Associate Supervisor – Vice Chancellor Research Fellow, ARC Centre of Excellence

**DESCRIPTION**

This project is being undertaken as part of a Doctor of Philosophy program in Creative Industries at Queensland University of Technology (QUT) based in Brisbane, Australia for Charles Enock Mulimba Ruyembe (PhD Creative Industries student).

The purpose of this project is to examine, how the school system and cultural policy might better support Tanzania's young people to engage successfully in the creative jobs for the betterment of their future. The research aims to investigate the situation with a view to building better connections between the Ministry of Education and Vocational Training, and the broader Creative Industries.

You are invited to participate in this project because you are a member of the public aged between 15 to 35 years; thus, you are remarkably familiar with challenges, and opportunities within the arts and cultural sector. Hence, could contribute substantially on ways to be used in promoting the creative works to young people in Tanzania.

**PARTICIPATION**

Your participation in this project is entirely voluntary. Participation will involve completing a paper-based questionnaire with likert scale answers (strongly agree- strongly disagree style scale) that will take you about 20 minutes to complete. Since the task involves submission of a questionnaire, you will agree with the researcher on how and where to submit after filling in the questionnaire. You will not be possible to withdraw, once you have submitted the document.

If you agree to participate, you do not have to complete any question(s) that you are uncomfortable answering.

**EXPECTED BENEFITS**

It is expected that this project will not benefit you directly. However, your contribution to this study will help in (1) the identification of the extent of the problem and actions to take, (2) promotion of young people's participation in creative works, (3) eliminating youth unemployment and generating a bright future from their creativity.

**RISKS**

There are no risks beyond normal day-to-day living associated with your participation in this project.

**PRIVACY AND CONFIDENTIALITY**

All comments and responses are anonymous and will be treated confidentially. The names of individual persons are not required in any of the responses.

Any data collected as part of this project will be stored securely as per QUT's Management of research data policy.

**CONSENT TO PARTICIPATE**

The return of the completed questionnaire is accepted as an indication of your consent to participate in this project. It should be noted that you cannot withdraw after you have submitted the questionnaire.

**QUESTIONS / FURTHER INFORMATION ABOUT THE PROJECT**

If have any questions or require any further information please contact one of the research team members below.

Charles Enock Mulimba Ruyembe – Researcher PhD Candidate, Creative Industries Faculty – QUT Phone +61 416 582 314 (Australia) or +255 (022)2 863 748 (Tanzania) Email: <a href="mailto:charlesenockmulimba.ruyembe@qut.edu.au">charlesenockmulimba.ruyembe@qut.edu.au</a>	Prof. Greg Hearn – Principal Supervisor Director Commercial Programs, Creative Industries Faculty – QUT Phone: +61 7 3138 8183 Mobile: +61 410 579 553 Email: <a href="mailto:g.hearn@qut.edu.au">g.hearn@qut.edu.au</a>
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**CONCERNS / COMPLAINTS REGARDING THE CONDUCT OF THE PROJECT**

QUT is committed to research integrity and the ethical conduct of research projects. However, if you do have any concerns or complaints about the ethical conduct of the project you may contact the QUT Research Ethics Unit on +61 7 3138 5123 or email [ethicscontact@qut.edu.au](mailto:ethicscontact@qut.edu.au). The QUT Research Ethics Unit is not connected with the research project and can facilitate a resolution to your concern in an impartial manner.

*Thank you for helping with this research project. Please keep this sheet for your information.*

## Appendix 5: Letter of support

**JAMHURI YA MUUNGANO WA TANZANIA**  
THE UNITED REPUBLIC OF TANZANIA



National Arts Council BASATA

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Our Ref.: BST/JB.32 Date: 29/02/2012

Your Ref. No:

To Whom It May Concern:  
Research and Scholarships,  
Queensland University of Technology (QUT),  
BRISBANE, AUSTRALIA.

Dear Sir,

**RE: LETTER OF SUPPORT TO CHARLES ENOCK MULIMBA RUYEMBE**


The National Arts Council of Tanzania (BASATA) has the pleasure to inform you that Charles Enock Mulimba Ruyembe a PhD Creative Industries student at QUT is an employee of the National Arts Council of Tanzania since January, 1988 to date. In that regard, BASATA confirms to support Charles E.M. Ruyembe in his field work as a researcher and other educational activities when in Tanzania.

Charles is a Tanzanian citizen, a teacher by profession, an experienced artist, and an arts administrator who has worked extensively in education, arts and cultural sector for years. Evidently, he well knows the creative industries sector, artists, and in that position Charles can access to respondents in different ways and networks. Despite all that, the National Arts Council (BASATA) will be pleased to support Charles in his field work by offering:-

- Office accommodation in the National Arts Council premises while in his field work, in Tanzania.
- Internet and email facilities at the National Arts Council offices.
- Assistance including introduction to all places within his scheduled field work timetable.
- An opportunity to participate as an observer, and present papers in some events such as "Sanaa Press Talk" weekly artists meeting at the premises of the National Arts Council, Bagamoyo College of Arts Festival in September, and likely in Makuya Festival in August/ September, 2012.
- Any other support for his smooth pursuit of the entire data collection exercise.

The National Arts Council of Tanzania is pleased to see Charles E.M. Ruyembe make positive steps towards a PhD in Creative Industries, which he is, fully capable, and occupied to achieve. He has commitment, skills and determination to pursue a PhD in Creative Industries Degree by presenting an excellent thesis that will not only make a contribution to the body of knowledge, the promotion of creative workforce, and the creative industries sector but also to youth unemployment problem in Tanzania.

Yours Sincerely,

  
Ghonche Materogo  
EXECUTIVE SECRETARY.

*Burua zote ziandikwe kwa Kutiba Mwendaji*  
All correspondence to be addressed to The Executive Secretary  
BASATA Arts Centre, Dala Sharif Shamba, P.O. Box: 4779, Dar es Salaam, Tanzania.  
Telephone: 2863748/2860485. Fax: 0255 - (022) - 286 0486 1; mail: info@basata.or.tz Website: basata.or.tz


COPY  
2/3/2012  
MAHARAJA YA MAFUJI  
DALA-MILWA YA MAFUJI



## Appendix 6: 'Research Clearance (MoEVT)

THE UNITED REPUBLIC OF TANZANIA  
MINISTRY OF EDUCATION AND VOCATIONAL TRAINING

Cable: "ELIMU" DAR ES SALAAM  
Telex: 41742 Elimu Tz.  
Telephone: 2121287, 2110146  
Fax: 2127763



Post Office Box 9121  
DAR ES SALAAM

In reply please quote:

Ref. ED/EP/ERC/VOL V/ 112

Date: Wednesday, August 22, 2012

The Director of Policy and Planning- MoEVT

(ATT. Head, Policy Analysis Section)

**RE: RESEARCH CLEARANCE FOR MR. CHARLES ENOCK MULIMBA RUYEMBE**

The mentioned is bonafide PhD student of the Queensland University of Technology and Member of staff at the National Arts Council-BASATA. The student is conducting research titled **"Practical Linkages between Cultural Policy and Education Policy in Promoting Creative Workforce to Youth in Tanzania"** as part of his course programme for the award of PhD -Creative Industries.

The researcher needs to collect data and necessary information related to the research topic in your office.

In line with the above information you are being requested to provide the needed assistance that will enable him to complete this study successfully.

The period by which this permission has been granted is from **August 22, to October 30, 2012.**

By Copy of This Letter, **Mr. Charles Enock Mulimba Ruyembe** is required to submit a copy of the report (or part of it) to the *Permanent Secretary, Ministry of Education and Vocational Training* for documentation and reference.

Yours truly,

  
Abdallah S. Ngodu  
For Permanent Secretary

✓ **CC:** Mr. Charles Enock Mulimba Ruyembe  
Queensland University of Technology-Kelvin Grove Q 4059, Australia

## Appendix 7: Map of Tanzania



Source: World Atlas. Available at: <http://www.worldatlas.com/webimage/countrys/africa/tz.htm>

## Appendix 8: Human Ethics Approval Certificate



University Human Research Ethics Committee  
**HUMAN ETHICS APPROVAL CERTIFICATE**  
NHMRC Registered Committee Number EC00171

Date of Issue: 2/5/12 (supersedes all previously issued certificates)

Dear Mr Charles Enock Mulimba Ruyembe

A UHREC should clearly communicate its decisions about a research proposal to the researcher and the final decision to approve or reject a proposal should be communicated to the researcher in writing. This Approval Certificate serves as your written notice that the proposal has met the requirements of the *National Statement on Research Involving Human Participation* and has been approved on that basis. You are therefore authorised to commence activities as outlined in your proposal application, subject to any specific and standard conditions detailed in this document.

Within this Approval Certificate are:

- \* Project Details
- \* Participant Details
- \* Conditions of Approval (Specific and Standard)

Researchers should report to the UHREC, via the Research Ethics Coordinator, events that might affect continued ethical acceptability of the project, including, but not limited to:

- (a) serious or unexpected adverse effects on participants; and
- (b) proposed significant changes in the conduct, the participant profile or the risks of the proposed research.

Further information regarding your ongoing obligations regarding human based research can be found via the Research Ethics website <http://www.research.qut.edu.au/ethics/> or by contacting the Research Ethics Coordinator on 07 3138 2091 or [ethicscontact@qut.edu.au](mailto:ethicscontact@qut.edu.au)

If any details within this Approval Certificate are incorrect please advise the Research Ethics Unit within 10 days of receipt of this certificate.

### Project Details

Category of Approval: Human non-HREC

Approved From: 1/05/2012      Approved Until: 1/05/2015 (subject to annual reports)

Approval Number: 1200000148

Project Title: Practical linkages between cultural policy and education policy in promoting creative workforce to youth in Tanzania

Experiment Summary: How the school system and cultural policy might better support Tanzania's young people to secure jobs in the creative and cultural sector.

### Investigator Details

Chief Investigator: Mr Charles Enock Mulimba Ruyembe

#### Other Staff/Students:

Investigator Name	Type	Role
Prof Greg Hearn	Internal	Supervisor
Dr Ruth Bridgstock	Internal	Supervisor

### Participant Details

#### Participants:

Approximately 100

#### Location/s of the Work:

Tanzania, East Africa





University Human Research Ethics Committee  
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NHMRC Registered Committee Number EC00171

Date of Issue: 2/5/12 (supersedes all previously issued certificates)

**Conditions of Approval**

**Specific Conditions of Approval:**

No special conditions placed on approval by the UHREC. Standard conditions apply.

**Standard Conditions of Approval:**

The University's standard conditions of approval require the research team to:

1. Conduct the project in accordance with University policy, NHMRC / AVCC guidelines and regulations, and the provisions of any relevant State / Territory or Commonwealth regulations or legislation;
2. Respond to the requests and instructions of the University Human Research Ethics Committee (UHREC);
3. Advise the Research Ethics Coordinator immediately if any complaints are made, or expressions of concern are raised, in relation to the project;
4. Suspend or modify the project if the risks to participants are found to be disproportionate to the benefits, and immediately advise the Research Ethics Coordinator of this action;
5. Stop any involvement of any participant if continuation of the research may be harmful to that person, and immediately advise the Research Ethics Coordinator of this action;
6. Advise the Research Ethics Coordinator of any unforeseen development or events that might affect the continued ethical acceptability of the project;
7. Report on the progress of the approved project at least annually, or at intervals determined by the Committee;
8. (Where the research is publicly or privately funded) publish the results of the project in such a way to permit scrutiny and contribute to public knowledge; and
9. Ensure that the results of the research are made available to the participants.

**Modifying your Ethical Clearance:**

Requests for variations must be made via submission of a Request for Variation to Existing Clearance Form (<http://www.research.qut.edu.au/ethics/forms/hum/var/var.jsp>) to the Research Ethics Coordinator. Minor changes will be assessed on a case by case basis.

It generally takes 7-14 days to process and notify the Chief Investigator of the outcome of a request for a variation.

Major changes, depending upon the nature of your request, may require submission of a new application.

**Audits:**

All active ethical clearances are subject to random audit by the UHREC, which will include the review of the signed consent forms for participants, whether any modifications / variations to the project have been approved, and the data storage arrangements.

End of Document

## Appendix 9: Health and safety statement



### WHSO Report

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19 April 2012

To whom it may concern,

Re: Research Project - Practical linkages between cultural policy and education policy in promoting creative workforce to youth in Tanzania

As WHSO/HSA for the Creative Industries Faculty I have been consulted and provided relevant information about risk assessment to Charles Enock Mulimba Ruyembe. The candidate has entered into a risk assessment and management process for the purpose of research data collection.

Charles prepared a general risk assessment to mitigate broad potential hazards and risks.

From the consultation and information received I believe that the intention is to conduct fieldwork of this research project with an awareness to stay safe as possible.

His preparations include the review of:

- QUT MOPP (manual of policies & procedures)
- <http://www.smarttraveller.gov.au/zw-cgi/view/Advice/Tanzania>
- Ongoing identification and management of hazards and risks

The candidate is a Tanzanian National and will collect his data in Tanzania. The risk assessment document will stay live for updates during the life of the research project. The risk assessment must be signed and approved by the Academic Supervisor and other relevant parties.

The Original held by author for duration of project and must be available to management, health and safety personnel, WHandS QLD Inspector or other authorised person. Hard copy held by Approver for the duration of the project. Hard copy forwarded to the Creative Industries Faculty Health and Safety Committee, Dean's Office, Z4, Creative Industries Precinct within 7 days of approval.

Kind Regards

A handwritten signature in black ink, appearing to read 'Daniel Nel', with a stylized flourish at the end.

**Daniel Nel**  
Creative Industries WHSO/HSA

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Date created	Details/Version	Written by
19 April 2012	WHSO Report	DNel